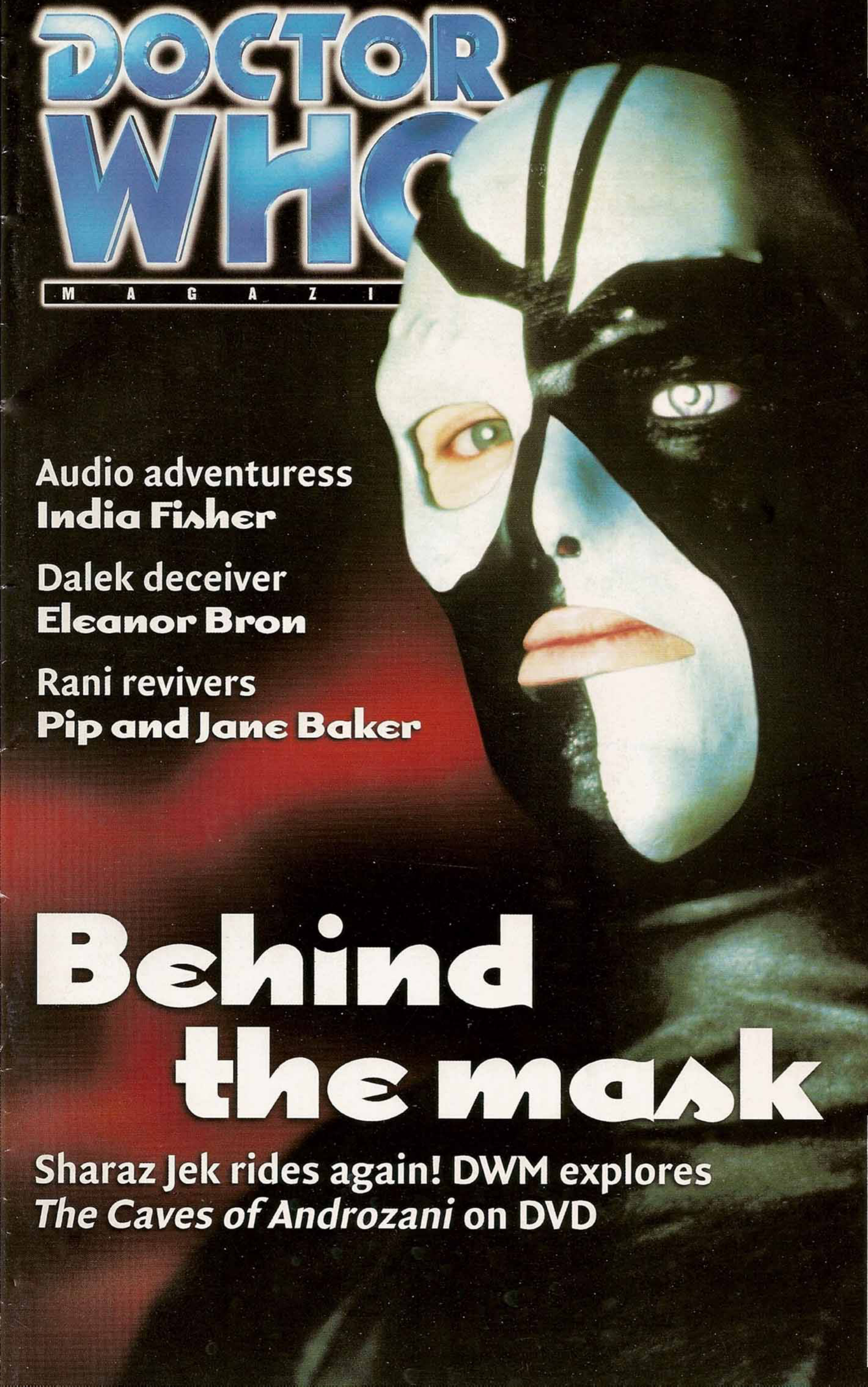
PIT OF HELL! Crisis on Chloris in the DWM Archive

DOCTOR WHO

MAGAZI



Audio adventuress
India Fisher

Dalek deceiver
Eleanor Bron

Rani revivers
Pip and Jane Baker

Behind the mask

Sharaz Jek rides again! DWM explores *The Caves of Androzani* on DVD

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DWM 304

'Six buffaloes a day it used to eat ...'

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It's just not cricket!

Life can be tough when you're a pleasant, open-faced intergalactic adventurer stuck with a shipful of squabbling companions. **DWM** wonders what life lessons can be drawn from the Fifth Doctor's era – and asks if there should have been another way ...

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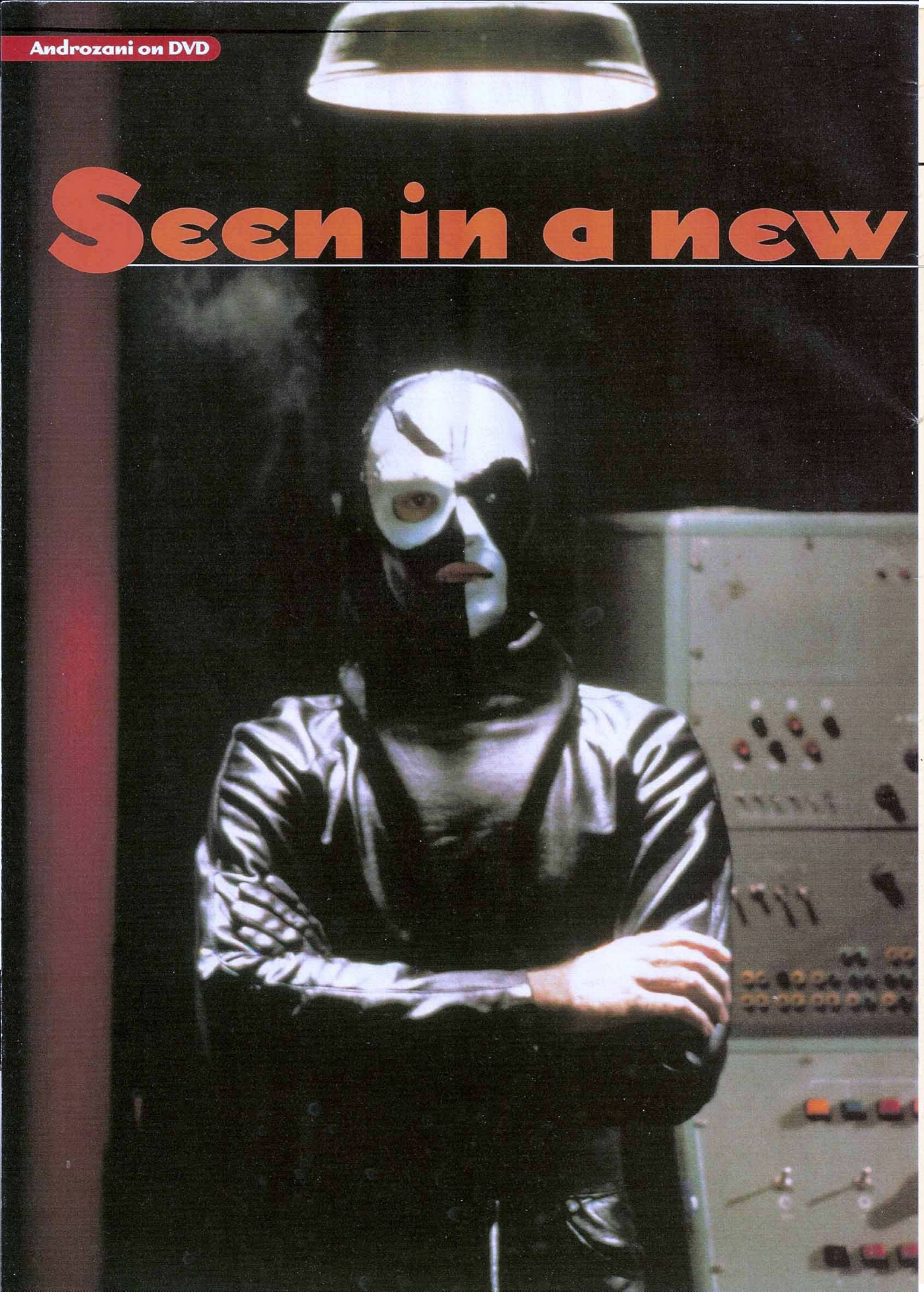
Editor's letter ANTICIPOINTMENT

Far be it for me to claim the genius of others for my own, but not so long ago the very wonderful Gareth Roberts – whose latest set of *Doctor Who* morals begins on page 10 – came up with the perfect word to describe the state of being a *Doctor Who* fan: 'anticipointment'. That is, a never-ending round of feverish anticipation and crushing disappointment. 'Anticipointment' has been around as long as fans – ever since the Ice Warriors didn't show up in *Terminus*, and *Paradise Towers* didn't prove so very grim (well, not in a good way, at least), and 'Metin Yenal' didn't turn out to be an underlettered anagram of 'Me T[o]n[y] Ainley' ... but it's been at its most pernicious post-1989, throughout the long, long march towards a new series, or film – or *anything*, frankly. It's perhaps at its most pronounced when felt over the course of a few hours – the overheated and under-researched newspaper story, for example, which turns out to be, at best, absurdly premature (Sean and Tara should surely be on the reshoots by now) – but it's most often experienced over the course of months. To wit: *Death Comes to Time*, surely the most perfect recent example of the phenomenon. 'It'll be on Radio 4! Sylvester's in it! He might become Stephen Fry! It'll be the best thing ever! Er, and it's been rejected by *everyone*!'

Now, I'm well aware I'm standing on the shakiest of ground here – printing deadlines meaning that DCTT may have been confirmed for 'webcast' to the six people who can download it by the time this comes out – but at the moment it definitely ain't happening, and that's a shame and all, but ... *get over it*. From the hype it's received in certain quarters, you'd think six unheard/unmade half-hour episodes were the be-all and end-all of *Doctor Who* in the year 2001. You certainly wouldn't think that nearly two million words of original fiction are published every year, and 20+ hours of new audio drama. What's to be anticipointed about?



Seen in a new light

BEAUTY WE MUST HAVE – BUT VHS IS DISPENSABLE! AHEAD OF ITS JUNE RELEASE, RESTORATION TEAM MEMBER **RICHARD MOLESWORTH** INVESTIGATES *THE CAVES OF ANDROZANI* ON DIGITAL DISC – AND DISCOVERS A SHINY HAPPY FUTURE FOR THE DVD RANGE!

Five years ago, if someone had told you that they could get four episodes of *Doctor Who* onto a CD-sized disc in near-broadcast quality, you'd probably want to know what they'd been drinking and where you could buy a couple of crates. Today, DVD is the fastest-selling new consumer format in history, with recent figures showing it has ten times the original take-up of CDs and seven times that of VCRs. Inevitably, it was only a question of time before the BBC got in on the act – and now DVD is the new way of bringing everyone's favourite Time Lord into your living room.

But in considering where the *Doctor Who* DVD range is heading, it is perhaps wise to look back on the history of the VHS releases, for this is where many of the important lessons were actually learned. Basics, such as releasing material in an uncut,episodic format took a surprisingly long time to get right, but the BBC eventually got there. Some time after the start of episodic releases, BBC Video began to take advice from a small group of people known as the Restoration Team ...

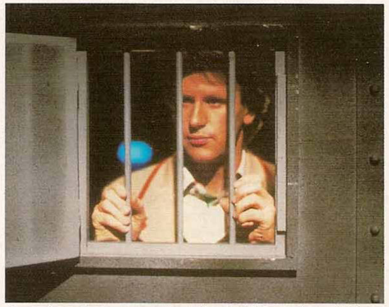
Restoration Team projects began with the recolourisation of the Jon Pertwee stories *The Dæmons*, *Terror of the Autons* and *Doctor Who and the Silurians* – after which the team began making suggestions about remastering other *Doctor Who* material for the video range. This involvement began around 1995, just after BBC Video released *Death to the Daleks* in an supposedly 'unedited' form which actually contained a cut version of Part Two, and then allowed *Carnival of Monsters* to slip out with the edited Part Four prepared for the 1981 *Five Faces of Doctor Who* repeat season. Fans weren't happy, and even the BBC could see that something had to be done.

Eventually, BBC Video were persuaded that the Restoration Team could produce high-quality results at a price lower than they had previously been paying for the creation of the *Doctor Who* home video masters. Before long, the team were involved in the remastering of all the black-and-white stories for video release, plus the lion's share of the colour material. With the release of *The War Machines* in 1997, the challenge was to rebuild the story, using truncated film copies of the episodes, newly-recovered edited material from Australia and an old edition of *Blue Peter* (the full story can be found in **DWM** 253). This release saw the first-ever 'extras' for inclusion on the tape – a visit to the *Blue Peter* studio from a War Machine prop, plus a period BBC globe. Such little bonuses have since become quite commonplace in the VHS range. But DVD offers far more potential for such material ...

The launch of the BBC's DVD range saw the team consulted over a number of issues, not least as to which *Doctor Who* title should get the honour of being the first committed to shiny disc. *The Five Doctors: Special Edition* was an obvious, if controversial choice. Obvious, because it had already been digitally remade from the original studio recordings and hence could offer superb picture quality, but controversial because it was not the version of the programme that was originally transmitted. Paul Vanezis (who headed the original 1995 project to remake the story for video release) dusted down the original tapes for the *Special Edition*, and took the opportunity to fix a couple of minor irritants – namely the re-editing of the end credits (which were re-cut for the VHS release without Paul's involvement, and weren't timed with the music correctly), and the re-insertion of the correct version of "pi" as stated by the First Doctor (Richard Hurndall's incorrect studio dialogue having been mistakenly retained in 1995). It also gave Paul the opportunity to oversee the creation of a whole 5.1 Dolby Digital remix of the sound – something that can only be attempted on material where all the separate sound elements exist (studio & location sound, music and effects).

Although a whole range of extras were suggested for this title, in the end a clean incidental music track was the only bonus; at this time BBC Worldwide was more than a little wary of the costs involved in the production and clearance of DVD extras, and this led to a rapid downsizing of ideas for DVD releases. As it turned out, this title showed the potential pitfalls of what was basically untried territory for the BBC – somehow the DVD got mastered with the isolated music track playing at a speed about 10% slower than it should have been!

Expectations weren't high for the DVDs – the BBC muttering darkly that the extra costs would eclipse any profits



Banged up: the Doctor, sentenced to death on Androzani Minor

Expectations for *The Five Doctors: Special Edition* DVD were not high, with the BBC muttering darkly that the extra costs of preparing the story for release on DVD would eclipse any potential profits on the title for quite some years. However, after its release in November 1999, the disc quickly established itself as the best-selling title from the initial batch of BBC releases – not bad, seeing as it was up against titles like *The Black Adder* and *Monty Python's Flying Circus*. Actual over-the-counter sales for *The Five Doctors: Special Edition* now exceed 10,000 units.

With the incentive of higher-than-expected sales for *Doctor Who* on DVD, BBC Worldwide went back to the drawing board with regards to its plans for DVD releases, and some serious thought was given to the *Doctor Who* titles. An early pre-requisite was that the range should be launched by showcasing a story from each Doctor's era, so the first eight releases would run the gamut of the eight Doctors. A few choices of story for each Doctor were bandied about before the final decisions were made, with some initially abandoned suggestions (like *100,000 BC* and *Robot*) erroneously making their way onto certain BBC retailers' information sheets.

As the *Five Doctors: Special Edition* release was something of a one-off to test the water, it was decided that the next release would see the start of the 'official' line of *Doctor Who* DVDs (and who knows – one day we might get the chance to go back to *The Five Doctors* and fill it with the extras originally planned!). The range proper kicked off in November 2000 with the tried-and-trusted Tom Baker favourite *The Robots of Death*, due to be followed in early 2001 by *Remembrance of the Daleks*. The healthy sales of the *Five Doctors* DVD, however, saw *Spearhead From Space* quickly slipped into the schedule between them (the choice of story due largely to the restoration work which had already been carried out for its 1999 BBC2 repeat).

Throughout the history of the Restoration Team projects, the underlying priority has been to present the programmes with the best possible picture quality, whether for rebroadcast or video release. The same considerations apply for material released on DVD, only more so. The cleaner the original image, the better it compresses. With the *Caves of Androzani* DVD, due for release next month, the most pressing problem was the state of the episodes themselves. The 1984 one-inch transmission tapes of this story were dug out from the BBC's Windmill Road archive, one-inch video having replaced the superior (in terms of picture quality, at least)

PHOTOS: BBC WORLDWIDE (S)

Shock! Horror! The Doctor picks up a lady

Nasty Sharaz Jek tells Peri that she's failed to get through to the next round of *Popstars* (no, not *really*)

two-inch tape as the transmission format for *Doctor Who* during its 21st season. One-inch became notorious for losing picture definition and adding picture 'noise' the more times it was copied down, these being the days before digital tape formats made such degradation a thing of the past. The final episode of *Caves* was actually transmitted from a fourth-generation tape, with no earlier versions surviving at the BBC. Most transmitted episodes of *Doctor Who* from this era were usually second generation tapes ('72 edits', as they are known), and it seems that *Caves* Part Four dropped a generation further than most due to some effects (like the 'shaky camera' shots) being achieved electronically, rather than on the studio floor. Also, the master tape for Part Four had been damaged at some point in the past, causing a very noticeable scratch to appear throughout the episode (most notably in the scene where Morgus and Stotz leave the other gunrunners on the ship for the final time). Comparisons between off-air VHS recordings of the 1984 transmission and the 1992 BBC2 repeat showed that the scratch had always been on the tape, but the damage had worsened over time. Rather than use the 1992 repeat transmission D3 tape for remastering, the decision was taken to go back to the original one-inch tape for the DVD. It wasn't possible to completely repair the scratch itself, but the worst effects – such as the 'tearing' when it crossed a diagonal part of the set in the picture – have been removed. The whole story was shot using very low studio lighting, especially the cave sequences, and this meant that the recordings had a very 'noisy' look, even before the quailty loss during duplication. A lot of this noise was smoothed out using a device called a DVNR (which is an industry-standard box of tricks for digital video and film noise reduction) under the direction of Steve Roberts, who also supervised the project as a whole.

One real help with the restoration work was the access the Team had to all the original 16mm film material for *The Caves of Androzani* – film the BBC had long since discarded, but which surfaced in the hands of a private collector who was more than happy to allow it to be seen. To transfer the film, the BBC's Spirit telecine – which has a higher resolution and is much more stable than the telecine that would have been used in 1984 – was used.

Once cleaned up, the film allowed most of the location sequences to be re-laid into the story without any generation loss, giving a much better quality of picture than the multi-generation videotape masters afforded. The practise of 'dropping in' higher-generation images where available is one way of improving picture quality – but it has caused problems in the past, when a similar principle was applied to the *Remembrance of the Daleks* DVD. Here, material dropped in from a higher-generation video recording turned out to be missing a few effects shots in a couple of scenes – and the missing effects went unnoticed until after the DVD was released, making this the Team's first (and hopefully last) major error. For *Androzani*, the original film sequences were all also manually 'deblobbed' (ie, had dirt and scratches removed) and the videotaped portions of the episodes were also meticulously cleaned up, with over 200 scratches and tape dropouts corrected for the whole story.

Dave Chapman – who worked on the electronic effects for *The Caves of Androzani* back in 1984 – was asked to help out with a particular section of film from Part One. In the transmitted episode, the sequences where the Doctor and Peri are walking away from the TARDIS towards the caves were achieved by using a matte shot mixed with the already-filmed location sequences, with a smoke overlay added to help hide the join between the two sources. Because the film was very jumpy, the resulting shots aren't very stable and visibly 'wobble' on screen. When director Graeme Harper was informed that the Team wanted to attempt a 'repair' of this effect for the DVD, he was quite positive about the exercise, admitting that he had been extremely dissatisfied with the original results. The matte was sampled from the original tape, using a process of averaging out frames to remove the smoke, and then re-added to a new, cleaned-up transfer of the film which had been digitally stabilised to remove the troublesome judder. A smoke overlay was then reapplied to the image. The Team was, however, aware that some viewers might be concerned that they would not be seeing the episode as originally transmitted – and therefore BBC Worldwide's disc producer, Ross McGinley, was presented with both the original and the 'new' version of this sequence, with the intention being to allow the viewer the choice of which version to watch via seamless 'branching' of the scene.

It was only after the *Caves* film was cleaned and viewed that it was found to contain some extra material which had been trimmed from the finished story for timing reasons, specifically an extension to the scene where Stotz and Krelper fight in Part Two. This scene will be presented on the DVD as one of the many extras planned for the release. Extra material is something which Worldwide is now very keen to incorporate into new DVD releases – and one of the more popular extra features that the format allows is the inclusion of a commentary soundtrack, traditionally supplied by people close to the original production. Previous *Doctor Who* DVD commentaries have featured either behind-the-scenes personnel (Philip Hinchcliffe and Chris Boucher for *The Robots of Death*) or on-screen artistes (Nick Courtney and Caroline John for *Spearhead from Space*, and Sylvester

Krau Timmin gets her feet under Morgus' table

Androzani: the nitpicker's guide

EVEN THE GREATEST *DOCTOR WHO* STORIES SUFFER THE ODD HICCUP, SAYS **THE WATCHER**. WE ALL ADORE *THE CAVES OF ANDROZANI* – BUT HERE'S A FEW GAFFES TO WATCH OUT FOR ON DVD ...

- **"Morgus said that Spectrox was the most valuable substance in the universe," muses the Doctor while awaiting execution towards the end of Part One. Well, he may have done in an earlier draft, but in the transmitted version Morgus says nothing remotely like that within the Doctor's earshot**
- **Immediately following his decision to behave like a true Robert Holmes character and brand the Doctor a 'jackanapes' in Part Two, Sharaz Jek's leather collar comes undone at the side and flaps about for the next few shots**
- **In the Stotz/Jek confrontation towards the end of Part Two, Maurice Roeves fluffs his words and nearly says 'two Spectrox', so that the line comes out as "Okay, so where's the two s-kilos?"**
- **When the Doctor tumbles spectacularly down a sand dune in Part Four, you can tell from the pre-disturbed sand that stuntman Gareth Milne has had a go at it already**

McCoy and Sophie Aldred for *Remembrance of the Daleks*). For *Caves*, it was decided to try something a little different. A three-way commentary was recorded, with director Graeme Harper invited to contribute alongside stars Peter Davison and Nicola Bryant. Special thanks must go to Jason May of the BBC's Commercial Rights Department, who spent a great deal of time in trying to arrange a schedule that was agreeable to all parties. Eventually a suitable date was found, and the commentary recording took place on Monday 25 September 2000 in Dubbing Theatre Y at BBC Television Centre. The recording was supervised by Neil Ragsdale.

The most pressing problem with *The Caves of Androzani* was the state of the master tapes themselves

During the making of the 1994 documentary *More Than Thirty Years in the TARDIS*, a private collector had made available to the Team a 75-minute studio tape of the final day's recording of *The Caves of Androzani*, and this was again borrowed for use in the making of the DVD. The tape was a dub from the original one-inch studio recordings onto high-band U-MATIC tape (a semi-professional format, far better than VHS), and the picture quality was extremely good. The material included a number of set-ups for some of Christopher Gable's scenes as Sharaz Jek, plus a great deal of material from the recording of the regeneration sequence from Part Four. The tape was a recording from a single camera (or iso-camera), and for a substantial period of time, this camera was not actually pointing at the action that was unfolding in the studio. Paul Vanezis edited down the key sequences captured from the recording of the regeneration scene, and this seven-minute featurette was then viewed by Peter, Nicola and Graeme, who recorded their thoughts on the proceedings for inclusion on the DVD.

Another bonus for the disc came from a good friend to the Resoration Team, Peter Finklestone. During the late 1980s, Peter (along with Ken Clark) was involved with the Newcastle *Doctor Who* Appreciation Society Local Group. On behalf of the Group, Peter regularly contacted people involved with *Doctor Who* and asked them to record short interviews on audio cassette about their memories of the show. One person who had happily supplied a cassette was the late Christopher Gable, who also sent along a couple of continuity Polaroids of the make-up process he undertook for the role of the villainous Sharaz Jek. Using the audio tape as the basis for a featurette, Paul Vanezis then went back to the iso-camera recordings to pick-out some behind-the-scenes moments of Gable in the studio, plus some sequences of Jek from the finished programme. The result is a five-minute feature titled *Creating Sharaz Jek*.

As *The Caves of Androzani* was Peter Davison's final story as the Doctor, a number of interesting news items concerning his departure from the series were held in the BBC's library – three of which have been included on the disc. The first is from the 28 July 1983 edition of the BBC's *One o'Clock News*, which reports Davison's departure; the second is from that same evening's *Nine o'Clock News*, which includes an interview with Davison conducted by reporter Kate Adie; and the third is an interview with Davison and producer John Nathan-Turner from the following day's edition of *South East at Six*, a regional news programme only screened in the London area.

As part of his ongoing project to catalogue and preserve *Doctor Who*'s audio heritage, musician Mark Ayres was able to locate copies of Roger Limb's distinctive musical score for the story.

Peri waits her turn to stand under the dramatic lightbulb

Although four very short cues from Part Two are missing from the tapes, the rest of the incidental music will be available on the DVD on a separate soundtrack, synchronous with the main pictures.

A few other jobs needed doing before the already-packed release was finished. Paul Vanezis tracked down a VHS copy of the BBC1 trailer for Part One, and remade the pictures to broadcast standard from the one-inch tapes. Ralph Montagu undertook the task of photo research, to ensure that the photo gallery feature on the disc was as comprehensive as possible. And I sat down with a timecoded VHS of the story and the BBC's production file, and wrote the on-screen captions for the production commentary subtitles ('Hm, so the National Caving Association were consulted on how to best represent a cave system? I didn't know that ...!'). Hopefully all this hard work will result in the best-possible DVD presentation for one of *Doctor Who*'s best-loved adventures.

And the future of the DVD range? Well, the next DVD after *Caves* was scheduled to be a Patrick Troughton story. However, the planned dual release on both DVD and VHS of an unedited, episodic *The Seeds of Death* was halted due to a reluctance on BBC Worldwide's part to release anything on DVD alongside – or in advance of – its VHS release; a policy which remains in effect today. The next suggestion was *Tomb of the Cybermen*, but this needed restoration work of a magnitude that seemed unfeasible in the short time allowed. After a great deal of deliberation, it was decided to squeeze the the 1996 Paul McGann TV Movie into the July 2001 slot. The year's releases will then be rounded off with the highly-regarded Colin Baker story *Vengeance on Varos* in October, whilst 2002 will see the arrival of William Hartnell and Patrick Troughton on DVD, plus ... well, you'll just have to wait and see, won't you? DWM

Absolutely exquisite

SHE'S BEEN AN ART CRITIC, A CORRUPT INDUSTRIALIST – AND NOW, ON AUDIO, A MATRIARCHAL WEREWOLF. WITH *CITY OF DEATH* RETURNING TO VIDEO AND THE ALL-NEW *LOUPS-GAROUX* OUT THIS MONTH, **BENJAMIN COOK** MEETS THE ONE AND ONLY ELEANOR BRON ...

Cleese and Bron. *City of Death*

PHOTOGRAPHS: BBC VIDEO [2] BARNABY EDWARDS [1]

"Eewoo ... eewoo ... eewoo ... eeek!" That is the sound of Eleanor Bron impersonating a screech owl. "I can do a mean screech owl," she says. "I haven't yet been asked to do any snarls or howls, but I'm very good at those too."

Eleanor's behaviour might be considered odd if she wasn't on her second day of a weekend in studio with Big Finish. "I play the matriarch of an ancient race of werewolves," she declares, as though it were a perfectly normal way to earn a living. "Her name is Ileana de Santos. She's two or three hundred years old ... but you can't tell!" The audio drama in question is this month's *Loups-Garoux* [see preview on page 49], a Fifth Doctor adventure penned by *Ghost Light* scripter and *New Adventures* author Marc Platt. "Marc has written us a lovely script – very literate, very thoughtful, very 'sayable'. *Doctor Who* works so well on audio – and I love doing audio work. You don't have to put your face in front of anything. I like that!"

How, then, does one set about playing a werewolf? "Oh, well, you have to sound just like the girl next door," she smiles. "That's the thing with werewolves – you can't tell just by listening to them or looking at them. And it's not the strangest thing that I've ever been asked to play ..."

Eleanor came to prominence in the 1960s, earning a reputation as a legendary writer and performer of cutting-edge comedy revues. "I've always tried hard to see what is better and fight for the things that I think are right. That is why I was so into satire and all that kind of stuff before the 1980s. I grew up just after a war and things were getting better all the time, but not all things did improve ... The class divide, for example, was probably far wider back then. I think the class system should go. I chose to strike out by satirising those institutions.

"Older people are always saying that things aren't the way they were," she continues, "and I remember being very irritated by it when I was younger. Young people accept the world as it presents itself to them; what happens as you get older is that you have things to compare with. Now that I am older, I have to stop myself from pooh-poohing the present day. Not everything is worse than it was – Kit-Kat chocolate bars, for instance ..." Eleanor spent much of this morning fiercely debating the relative merits of new-style Kit-Kat wrappers with her *Loups-Garoux* co-star Mark Strickson. "Mmm ... Kit-Kats. I don't suppose we need to bring all that up again." Don't worry, I'll edit it out.

Loups-Garoux is by no means Eleanor's first encounter with *Doctor Who*. She first appeared back in 1979, alongside fellow Oxbridgean John Cleese. "We played art critics in a story called *City of Death*," she remembers. "I think it was a somewhat brief appearance ..." All of 40 seconds, I tell her. "We were in another world that day. We burst into the studio, we quickly rehearsed our single scene, we recorded it – and then we left as if nothing had happened! It was very funny." I wonder how Eleanor got involved with *City of Death* in the first place. "The way actors usually get involved," she replies. "Someone says, 'Are you free?' and you say, 'Yes, if the money's good enough!'"

Long before she appeared in *Doctor Who*, Eleanor used to "watch it in the days when William Hartnell was the Doctor. I'd stopped watching by the time Jon Pertwee took over; I think I saw more of Tom Baker, who I thought was very good." Was Mr Baker as temperamental as his reputation, I ask? "Not with me," she asserts. "Not with me! Tom was very charming. And so was John Cleese. I haven't worked with John a great deal because we weren't at Cambridge at the same time. I've only known him vaguely as a producer – he once produced a concert that I was in. He's extremely pleasant, which isn't always easy when you're as famous as he is. Hmm ... What was the name of my second *Doctor Who*?"

Eleanor returned to the *Who* fold in 1985 as the hard-hearted Kara in *Revelation of the Daleks*. "Yes, that's it! Kara was a very interesting character to play." Does Eleanor prefer playing villains? "No, I don't, but I'm always cast as villainous characters. I don't know why it is. I'm such a nice person really! I thought it was because directors cast dark-haired actors as villains, but that shouldn't apply any longer because my hair has gone grey! I remember suggesting that it would be rather nice if Kara wasn't seen to be such an unpleasant character immediately. If she had seemed nicer to start with, that would have made her appear even blacker later on. I think that would have been a little subtler ... but subtlety was not what they were after." How much input would Eleanor have had, then? "Oh, very little! When you come into something that has been running for such a long time, you have to remember that it's somebody else's world – and you must let them do what they want ...

Bostock and Orcini meet Vogel and Kara. *Revelation of the Daleks*

"I'm not a contentious person," she insists, "except in some situations – such as when I'm being interviewed! It depends what's at stake. Part of an actor's craft is to be able to do what they want you to do. You have to go along with what the director wants of you – I don't see any alternative. It's not always very satisfying, unless you're working with a wonderful director. The best situation is when the director suggests something that you hadn't or wouldn't have thought of yourself. That's very exciting. [*Loups-Garoux*'s] Nick Pegg is a very good director. He hasn't got much time to do what he does, but he's doing it very well. He must know that this is quite a nerve-racking thing for me to do. Nick hasn't said anything but nice things to me – and I don't think he's wrong! I find it very much in his favour. It can be so disheartening when you are constantly criticised."

What does Eleanor remember of director Graeme Harper? "Er ... nothing at all. Which one did he do? Ooh, yes, *Revelation of the Daleks*! Well, as I say, he didn't allow me to play Kara the way I would have liked, but I still have very happy memories of Graeme. He certainly knew his craft. Have you seen a fabulous film called *Soylent Green*?" Harper saw *Revelation* as a pastiche on this 1973 film, in which both the problems of overcrowding and starvation on a future Earth are solved by making food from the people. "*Soylent Green* was based on a Harry Harrison novel called *Make Room! Make Room!*. It may be science fiction, but there isn't anything in that film that you couldn't find in the world today. It was the last film that Edward G Robinson appeared in before he died. His character [Sol Roth] speaks of what the planet was once like – and he sounds just like an old-timer of any generation. That's what I feel like sometimes ... Oh dear! We're back to Kit-Kat wrappers again ..."

What were the Daleks like to work with? "Well," she laughs, "it was lovely to see them! They were charming. Such fun! I got a great thrill from working with [Davros actor] Terry Molloy, though I didn't recognise him under all that make-up! I was just thrilled to meet the Daleks at last." Eleanor also enjoyed working with the Doctor-and-companion team of Colin Baker and Nicola Bryant. "Colin and Nicola were lovely! It must be terribly difficult being a regular cast member – I've never really been in that situation. I always want to rush away and be on my own because I'm nervous – and so to be responsible for a whole cast of guest actors would seem to me to be quite difficult. I certainly don't remember being cold-shouldered on *Doctor Who*. I seem to remember most of my scenes were with William Gaunt [Orcini] and Hugh Walters [Vogel]. I think what often happens is that you hardly have any scenes with the lead actor. Take *Loups-Garoux* ... I'm not even on the same side of the screen as Peter [Davison]! He sounds very nice, but I've only heard him so far today!"

With *City of Death* re-released on BBC video this month, I ask Eleanor whether the story can still appeal to a modern audience. "I should think so. It has the appeal of being so terribly out-of-date and old-fashioned. Hmm ... Have you seen *Ed Wood*, Ben? It's a film about the legendary director who made all those really bad Dracula films. Those early films are terribly funny because they were all made with virtually no money! You don't watch them with the same inner spirit in which they were made – and the same might be said for 1970s *Doctor Who*. On the other hand, I imagine that a lot of the *Doctor Who* stories stand up rather well, because they're not based in any contemporary reality.

"The trouble with *Doctor Who*," Eleanor reckons, "is that they've never had a woman play the Doctor. My greatest ambition is to play Doctor Who! I think it would be rather fun. Why has there never been a woman, I ask myself?" Would Eleanor be happy to work for Big Finish again? "Ooh, yes! Absolutely! Audio is, in many ways, a far more detailed medium than television. The television stories seemed cartoon-like in comparison. I don't really remember watching any of my *Doctor Who* episodes. I always watch what I've done in case I can learn from it, but I only ever see my own performance – and I probably thought I was awful. I can't remember, so it can't have left too great a scar."

'My greatest ambition is to play Doctor Who! Why has there never been a woman, I ask myself ...'

Loups-Garoux: Burt Kwouk, Nicky Henson, Eleanor, Peter Davison, Mark Strickson

I ask Eleanor how much she has changed since the mid-1980s when she last worked on *Doctor Who*. "I've aged, I think! You change, you get older, you don't get offered as many parts and, up to a point, a kind of mellowness creeps in. You have to be on your guard against sourness." She sighs, deeply. "I do wish they hadn't tampered with Kit-Kat wrappers ..." DWM

Everything I ever needed to know about life I learned from the Peter Davison era

HAS THE MAN YOU LOVE BEEN KIDNAPPED BY AN ANTI-MATTER CHICKEN? HAS YOUR INSANE SON ESCAPED FROM HIS ATTIC PRISON? HAS A MUPPET THREATENED YOUR LIFE? HERE'S GARETH ROBERTS WITH SOME TIMELY ADVICE …

Castrovalva: A spot of sightseeing in the Town Square, the Town Square, the Town …

Castrovalva

Castrovalva is very like the Playa del Ingles resort on Gran Canaria. Like Castrovalva, it takes you ages to get there. Like Castrovalva, it's got a horrible shopping centre that you keep walking round and round but never seem to get anywhere. Like Castrovalva, you keep bumping into the same mindless people who can never agree on the best way to go. The only differences are: Castrovalva was a fictional domain created by the evil Master, whereas the Playa del Ingles is all too horribly real; there are Benny Hill theme pubs in the Playa del Ingles, but not in Castrovalva; and nobody tried to sell Nyssa a timeshare.

Moral *Don't trust the brochure*

Four to Doomsday

In which Earth is threatened by a mighty starship. Are there huge neutronic lasers aboard, threatening to destroy all life? No. But there are – wait for it! – several expertly choreographed dance troupes! Shudder! It makes you wonder what Monarch would have done after conquering Earth. Made Wayne Sleep world leader? Put Lionel Blair in charge of researching faster-than-light travel? Used silicon chip technology to immortalise Legs and Co, Hot Gossip and Leroy off *Fame*?

Moral *Modern dance is nice, but a pretty rubbish way to invade planets*

Kinda

Kinda is about many things: the supposed simplicity of 'primitive' societies in comparison to stratified industrialised ones; the 'trickster' figure common to all cultures; the thwarted sense of self in the minds of Tegan and Hindle which encourages their fear and confusion to manifest itself as evil …

Moral *There's only one* Doctor Who *story that deserves to be taken seriously*

The Visitation

It's a little-known fact that Kermit the Frog dubbed the voice of the villager who confronts the Doctor outside the Terileptil spaceship in Part Three of this story (go on, go and check). It's even less well-known that Scooter dubbed the Doctor, Gonzo dubbed Tegan, and Miss Piggy dubbed the Terileptil Leader.

Moral *Use the proper voice for the effect you want to create. It's no use holding someone hostage if you sound like Ashley off* Coronation Street

Black Orchid

Lady Cranleigh is just one among many figures in the Davison era with a curious sense of priorities. Her son comes back from the Amazon disfigured and mentally ill; she can't bear the shame and heartache this would cause her nearest and dearest. Now, she could either pack him off to a nice hospital to live

Four to Doomsday: "Not a patch on the Georgian State Dancers, Adric. They *glide*"

Photos: BBC Video [4] BBC [3]

the rest of his life safely and anonymously ... or she could install him in the secret annexe of her country manor along with a male nurse and a South American tribesman, hoping – fingers crossed – that this won't draw any attention, and he won't ever try to escape and wreak terrible vengeance. Hmm.

Moral *Take the less complex option every time*

Earthshock

In which the *Doctor Who* team kill off a rampantly unpopular character, and then expect us to be upset. It's as if Hanna-Barbera were to kill off Scrappy-Doo and then run silent credits.

Moral *If you're going to shock, shock effectively*

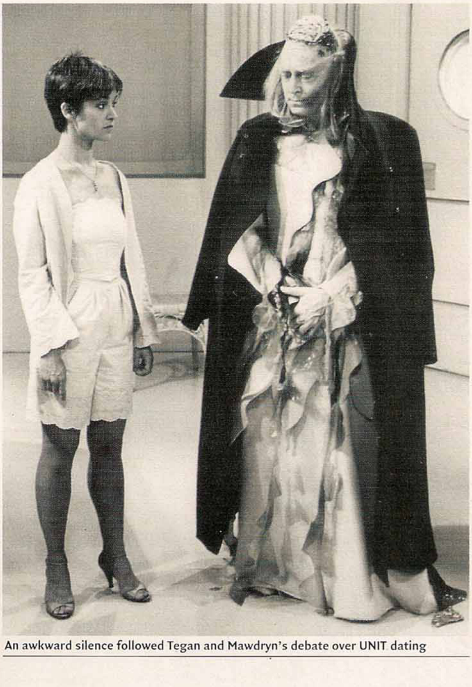
Time-Flight

Two kidnapped Concordes, a howling prehistoric wilderness, the castle of an evil genie ... All the ingredients for an epic. But by Part Three, the Doctor and the Master are engaged in their own strange homage to *Multi-Coloured Swap Shop*. "The Doctor offers ... temporal limiter. Wants ... time-flow analogue (or whatever)"; "The Master offers ... time-flow analogue. Wants ... temporal limiter." What next? "The Doctor offers ... *Girl's World*. Wants ... anything on Shaky"?

Moral *If you say you're going to be dramatic and epic, stay dramatic and epic.* The Sopranos *doesn't suddenly change into* Gardeners' World

Arc of Infinity

Poor Robin Stewart. This fey, anoraked aesthete has lured hunky Aussie Colin Frazer over to Amsterdam and – guess what? – they can't book in to their youth hostel until tomorrow. Robin knows he has only one night alone with Colin before his cousin arrives. So they'll have to kip down together in a miserable old crypt. And if Colin gets frightened, Robin can always offer him a snuggle in his sleeping bag ... Alas! No sooner has Colin taken off his shoes to reveal pink fluorescent socks and what looks suspiciously like a Fun Boy Three T-shirt, then the wall slides back and a gigantic hen composed entirely of anti-matter from another universe comes in and takes him away.



An awkward silence followed Tegan and Mawdryn's debate over UNIT dating

Moral *If you're trying to get off with someone, make sure somebody more forceful and enterprising isn't going to come along and carry them off right in front of you. (Alternatively: don't count your chickens until they've stabilised in your universe)*

Snakedance

In which the Doctor spends four episodes frantically trying to warn everyone that a formless ancient evil, written off as harmless, is about to return and wreak a devastating revenge. Ladies and gentlemen, at the time of writing, Shaggy is Number One in the UK charts.

Moral *Don't dismiss the horrors of the past. They can come back just when you least expect*

Mawdryn Undead

I still remember how exciting the title of this story sounded when it was revealed in *Gallifrey Guardian*. *Mawdryn Undead* – the gory saga of a vampire with a cool name, obviously. No, actually: it's the story of a man with a bird on his head who lives in a *Top of the Pops* video effect, who picks a public schoolboy (actually from space) to murder the Doctor. The TARDIS gets trapped aboard a spaceship that looks like the set of *Blankety Blank*; the Doctor sends Nyssa and Tegan to the Silver Jubilee by accident; the Doctor bumps into the Brigadier, who's forgotten who he is until they discuss *Doctor Who* continuity; there are some men with bolognaise on their heads who shuffle around and also want to talk about *Doctor Who* continuity; and the whole thing gets wrapped up when the two Brigadiers bump into each other. Perhaps it looked good on paper. It doesn't though, does it?

Moral *Anticipation's much better than getting*

Terminus

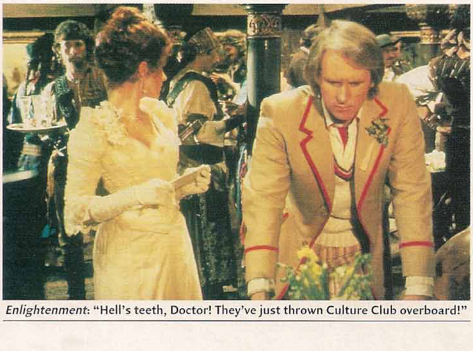
In which Nyssa and Tegan are discussing how to synthesise an enzyme – and then begin an adventure in which synthesising an enzyme is a vital plot point. A similar thing happens in *Earthshock* when they talk about dinosaurs – and in *Time-Flight*, too, when after weeks of Tegan talking about it, the TARDIS accidentally lands at Heathrow Airport. Perhaps Tegan has a strange power to anticipate or direct the near future. It's a pity she never talked to Nyssa about having a nice holiday.

Moral *Certain people attract coincidence*

Enlightenment

The Eternals can choose to inhabit the form of any 'ephemeral' in their quest for enlightenment. One chooses to be the voluptuous Spanish pirate Captain Wrack; another the mysterious Edwardian Striker. And one chooses the form of Leee John from early 1980s hitmakers Imagination. It's a shame the other Eternals didn't follow suit. A race through space with Marc Almond, Phil Oakey and Keren from Bananarama would have been worth seeing.

Moral *Powerful people have strange tastes*



***Enlightenment*: "Hell's teeth, Doctor! They've just thrown Culture Club overboard!"**

"Guards – fetch a Space Hopper and a can of Quattro!" "Curse you, Maconie!"

The King's Demons

At the end of this story, the Doctor takes the shape-changing robot Kamelion aboard the TARDIS. And then totally forgets about him. I don't know about you, but if there was a shape-changing robot in my house, I think I'd remember. Perhaps Kamelion is like the housemate you never see for days on end? They leave for work before you've had breakfast and get home when you're already asleep. In fact, perhaps Kamelion slipped out of the TARDIS and had exciting adventures of his own while no one was looking.

Moral *Keep an eye on everyone*

The Five Doctors

Borusa's explanation for his treachery in this story is rather odd. He doesn't want to die before his work as President of Gallifrey is finished. What work? To build more silly water features? To ensure that all Time Lords have identical furnishings from British Home Stores circa 1982? It's an obvious bluff. Borusa is clearly a closet *Doctor Who* fan, and has long harboured the secret desire to mount a team-up involving all the Doctors, assistants and monsters. He's nothing but a deranged convention organiser. Look at his frustration when Tom Baker pulls out at the last minute.

Moral *Don't try and hide your fanhood from the world*

Warriors of the Deep

How fortunate that there's a supply of Silurian-killing gas on Sea Base Four. If only the storerooms of all bases were as appropriately stocked. Just imagine: Cybermen-killing gas on the Moonbase; Primord-killing gas at the Inferno Project; Hear'Say-killing gas at the Virgin Megastore ...

Moral *Keep your cupboard well-stocked*

The Awakening

How fortunate that the Doctor destroyed the evil Malus during Civil War reconstructions in 1984. If this monstrous psychic monkey had survived into the 21st century, it would have surely revived itself by feeding off the attempts to relive the past in tedious weekend nostalgia shows and Top Tens. The Malus would have inhabited the form of Stuart Maconie, and used anecdotes about deely-boppers, ra-ra skirts and Space Hoppers to achieve dominion over all matter.

Moral *Nostalgia kills*

Frontios

The Doctor, Tegan and Turlough are remarkably blasé when the TARDIS is apparently blown to bits at the end of Part One of this story, stranding them forever on a remote, barren planet at the very end of time. It's almost as if they know they're in a long-running TV series, and soon everything will get back to normal. Susan used to go bonkers if someone dropped a few girders in front of the TARDIS.

Moral *It's pointless to worry*

Resurrection of the Daleks

Let's imagine what was on the Supreme Dalek's 'to do' list on 8 February 1984, shall we?

Release Davros from cryogenic prison in space
Get Davros to find cure for Movellan virus
Establish Time Corridor to 20th century London
Breed duplicates of human prisoners
Test duplicate Stein
Hide Movellan virus in 20th century London
Duplicate Earth leaders and infiltrate Earth governments
Lure the Doctor, Tegan and Turlough to Earth, exterminate them, replace them with duplicates and get said duplicates to assassinate the High Council of the Time Lords
Buy loo paper
Make up tape for Mum

Moral *Do things one at a time*

Planet of Fire: "So how was my American accent?" "Better than mine ..."

Planet of Fire

In that case, what was on the Master's 'to do' list for 23 February 1984?

Pay gas bill
Intercept Trion distress signal in Lanzarote
Use Trion signal to regain control of robot Kamelion
Wreak revenge on the Doctor
Impersonate Peri's stepdad
Get Kamelion to pilot Doctor's TARDIS to planet Sarn
Use Kamelion to wow locals
Embarrass Doctor's assistant Turlough
Get Peri to lift rocks off own TARDIS
Get Kamelion to pilot own TARDIS in stream of life-giving Numismaton gas before planet Sarn explodes
Get Kamelion to lift miniaturised self into gas stream and then ... oops.

Moral *Stick to the essentials*

The Caves of Androzani

Morgus throws the good, hapless Sharaz Jek into boiling mud. The good Doctor is innocently wandering by, gets mistaken for a government agent by Morgus, and sparks off a chain of events which leads to his own death. It's a tale of pity and fear, in which natural, mindless events and phenomena – Magma Beasts and mudbursts and stinging nettles – play as great a part as the greed, selfishness and vanity of human beings.

Moral *Correction: there are only two Doctor Who stories that deserve to be taken seriously*

Say hello wave goodbye

HIRINGS, FIRINGS AND PLOT REWIRINGS: ERIC GOES ... BONNIE ARRIVES ... COLIN GOES ... SYLVESTER ARRIVES ... AND ALL OVER THE COURSE OF THREE STORIES! SO HOW DID WRITERS **PIP AND JANE BAKER** COPE? SURPRISINGLY WELL, AS **BENJAMIN COOK** DISCOVERS ...

Pip and Jane Baker's fondness for *Doctor Who* is evident. "I can't understand why the BBC ever dropped it," asserts Pip. "The show ran for 26 years, for heaven's sake! The BBC have made a lot of money out of it; *Doctor Who* has never cost them a penny."

"That," says Jane, turning to her husband, "is why we work on a freelance basis. We don't want to be sucked into an organisation such as the BBC. We prefer to stay as far away from internal politics as possible." It's ironic, then, that Pip and Jane's work on *Doctor Who* coincided with one of the most troubled periods in the show's history ...

"We'd worked with [script editor] Eric Saward quite happily on *The Mark of the Rani*," recalls Pip, "but then he disappeared, and we didn't know why."

Confusion crosses Jane's face. "Are you sure? I seem to remember working with Eric on the Vervoid story. We met with him at the BBC to discuss that segment of *The Trial of a Time Lord*."

"Oh, yes! You're quite right, Jane. That was our last-ever meeting with Eric. Then he just vanished, didn't he? Nobody knew where he was. Our four Vervoid scripts had been delivered – and, as far as we were concerned, Eric had accepted them."

Saward was, in fact, paying little attention to the scripts, having resigned his post; producer John Nathan-Turner was left with no option but to take over as script editor himself. "John and Eric had fallen out," confirms Jane, "although we weren't aware of it at the time. They'd been working together for a long time and they no longer saw eye-to-eye. Long relationships often go wrong in our business."

'When Colin was dropped, they asked us who we thought should be the new Doctor ...' **Pip**

Trial **and error: rough justice for Colin Baker's Doctor**

"When you come to think of it," ponders Pip, "we had a job getting Eric to concentrate when we met to discuss the Vervoid story. It turned out that [prolific *Doctor Who* writer] Robert Holmes had just died ..."

Holmes had delivered his scripts for the first segment of *The Trial of a Time Lord*, and was working on the final two-part section, provisionally titled *Time Inc.*, when he died after a short illness; Saward had become close to both Holmes and his wife. "Eric was very upset," reports Pip. "I think he became quite depressed." Before his death, Holmes had completed only a rough draft of the first episode of *Time Inc.*, and nothing at all beyond an initial outline for the second. Nevertheless, Saward's loyalty to the writer prompted him to accept when "John asked Eric to complete the work that Holmes had started. Shortly afterwards, Jane took a rather strange telephone call ..."

"John rang me up one day and said, 'I'm having a script biked over to you. I want you to read it and come into the office first thing tomorrow morning.' He wouldn't say any more."

"Alarm bells began ringing in our heads," Pip divulges, "as they hadn't yet shot the Vervoid story. The four segments were shot out of order, you see, and Parts Nine to Twelve were the last to be made. We thought, 'Oh, no! John has objected to something in our scripts.' We wondered whether somebody was meddling with our story."

"The hackles went up. We won't have our scripts interfered with. We fight our corner." Jane continues: "When the bike turned up, we discovered that the aforesaid script was for Part Thirteen of *The Trial of a Time Lord*. It had been written by Robert Holmes." Saward had, nonetheless, completely reworked the later scenes of Holmes' script. "We read the manuscript, but we still didn't know what was what," she confesses, "so we went into John's office the next day ..."

"We had a lovely relationship with John," throws in Pip. "Whenever we popped into his office, John would put the coffee percolator on and he and Jane would have a long gossip before getting down to work." On this occasion, however: "a severe-looking woman was sitting in on our meeting. She was a lawyer. 'Fine,' we said. 'Now, what's this meeting about?' John asked us whether we had read script 13. 'Yes,' I replied, 'but we don't know why!' John explained: 'We're supposed to be rehearsing Parts Thirteen and Fourteen at the moment,' he told us, 'but we have no script 14!'"

"He wanted us to write the missing final episode!"

"We discovered afterwards that Eric had accepted a commission to script Part Fourteen practically from scratch," notes Pip, "but he never signed the contract. Until he signed that contract, the script was his property."

"When Eric delivered the script," details Jane, "John wasn't very happy with it. He wanted to make changes, but Eric wouldn't comply. When they couldn't resolve it, Eric withdrew permission for his script to be used! We had seven days – well, less than that – in which to conclude a 14-part epic!" The Bakers had to fashion an ending from their own interpretation of the previous scripts. "The lawyer was present to make sure that John gave us no hint of anything that was in Eric's script. He couldn't even tell us how the season was supposed to end! 'You'll have to dream up an ending for us,' John said. 'I'm begging you to do something. Please! We're in trouble.'"

"How could we refuse? 'If we can come up with an idea that you approve,' I said, 'then we'll contemplate writing the episode.' So we went across the corridor to Eric's now-vacant office and devised an ending to *The Trial of a Time Lord*! We told John our idea – and he was very happy with it. Then he told us that he needed the script within three days!"

Jane nods. "Three days! We had to start absolutely from scratch. In fairness to John, the first American series we worked on [*The Pursuers*] had a script turnaround of three days. That was our baptism of fire, so we weren't quite as daunted by his request as some other writers may have been."

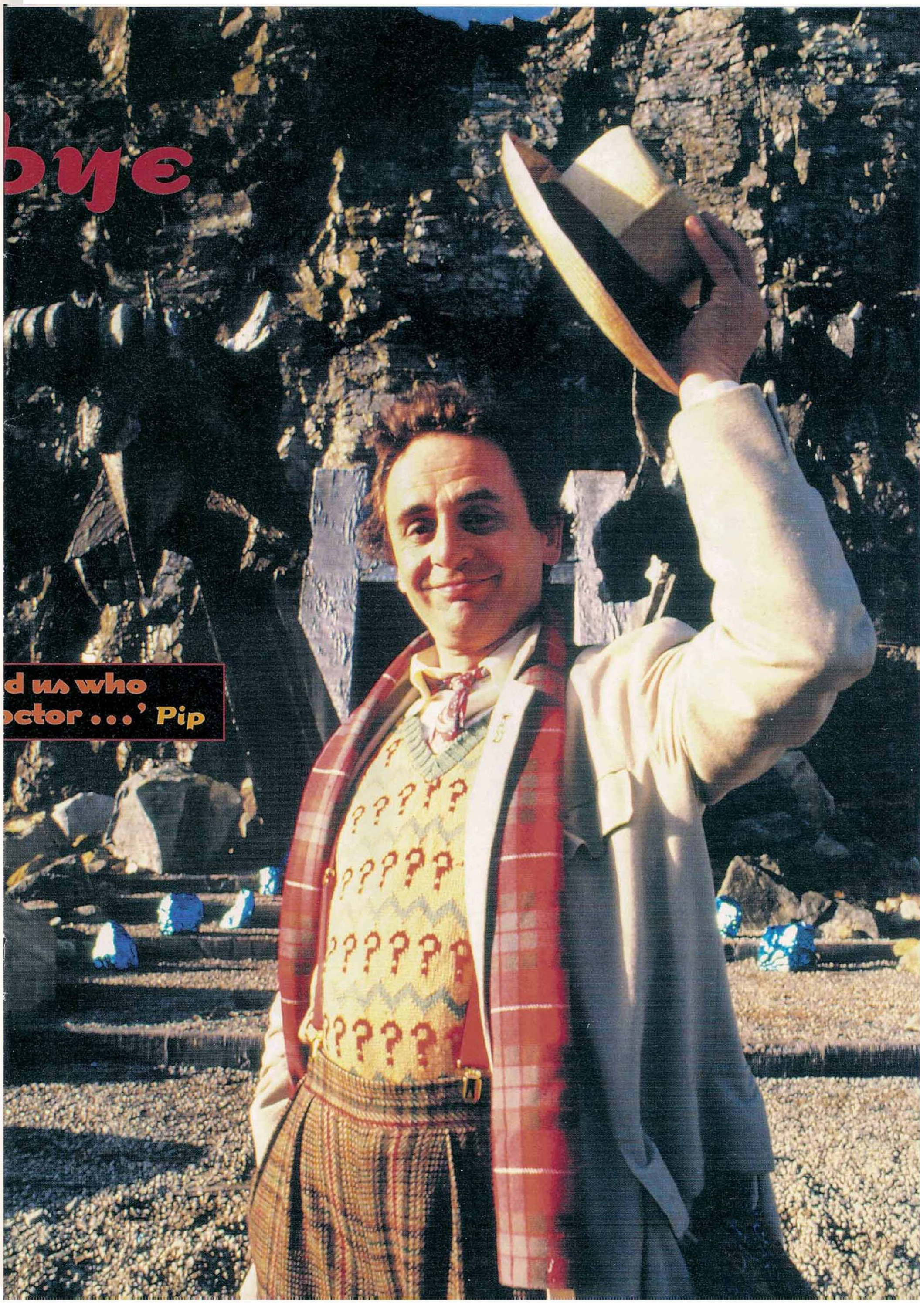
"We wrote Part Fourteen in longhand in two days," claims Pip, "and we spent the third day typing it up and getting it off to John." Parts Nine to Fourteen had been structured as one six-part serial; the Vervoid segment would occupy most of the studio sessions, leaving much of the final two episodes to be taped on location. "The BBC would always shoot location material before the studio interiors," he explains, "so location work for Parts Thirteen and Fourteen had to shoot first. John needed our script ready for the outside broadcast location work ..."

"They'd already booked the artistes and locations," emphasises Jane, "so we had to use the same settings and characters. [Director] Chris Clough showed us photographs of Gladstone Pottery Museum and Camber Sands. Those were the locations; we had to work within the parameters."

"We tried to blackmail John into letting us blow up the courtroom," Pip chuckles. "We were fed up with that bloody trial set!"

"Oh, yes!" shrieks Jane, howling with laughter. "We were sick to death of those courtroom scenes. They interrupted the action. 'We've got an idea,' we told John, 'and don't tell us you can't afford to do it ...'"

"We compromised by blowing up The Fantasy Factory! We took delight in doing that." Nevertheless, the Bakers' replacement script timed out at 38



BBC VIDEO [8]

Glitz, the Doctor and the mysterious Mr Popplewick. *The Trial of a Time Lord*

minutes – almost a quarter-of-an-hour too long. “We managed to edit it slightly,” Pip reveals, “and Chris tried trimming it down further during rehearsals, but it was still too long! So, after the producer’s run, we sat down and decided to be ruthless. We trimmed anything that wasn’t 100 per cent essential.” The principal cuts were sequences of witty repartee between the mercenary Sabalom Glitz and the Master. “Tony [Selby] and Anthony [Ainley] were very upset. They’d rehearsed it, you see, and they were happy with it. We had to cut some lovely exchanges between their two characters. They were performing those scenes beautifully. We turned up at rehearsals having made those cuts and some of the cast refused to talk to us! The comedy scenes were the first to go, but it was a terrible shame. I don’t think Tony ever forgave us.”

In spite of this, the assembled material still over-ran by five minutes. “They’d already shot it,” Pip stresses, “and Chris confessed that he couldn’t edit it down any further. They’d had to shoot what we’d written, you see, because they didn’t have time to fiddle around with it! John eventually persuaded [Drama head] Jonathan Powell to allow us an unprecedented 30-minute slot. He was sufficiently happy with our episode to say, ‘Yes, I’ll give you another five minutes.’ This was virtually unheard of at the BBC.”

In reworking Holmes’ script for Part Thirteen, Saward introduced two identical characters – both called Mr Popplewick. Appearing as both Mr Popplewicks was Geoffrey Hughes, best known as Eddie Yeats in *Coronation Street*. “We didn’t know Geoffrey at that time,” admits Jane, “because we weren’t soap addicts and we didn’t watch *Coronation Street*. When Chris told us that he’d cast Geoff Hughes, we sort of said, ‘Ooh, good ... So, uh, who’s Geoff Hughes?’”

“Chris showed us a photograph. We didn’t think Geoff looked at all like a Victorian clerk,” laughs Pip, “but he turned out to be fabulous in the role, I thought. We hardly ever write with specific actors in mind. You should forget about actors when writing a script. Actors are an afterthought.”

“We mean that in the nicest possible way,” verifies Jane. “You mustn’t preoccupy yourself with actors when you’re writing. It’s surprising how often actors and actresses whom you haven’t visualised in a role turn out to be absolutely perfect.”

Pip offers an example from the Vervoid segment: “We hadn’t seen Honor [Blackman] in the part of Professor Lasky,” he considers, “but she made the part her own. We rather enjoyed her interpretation, didn’t we? She acted the part according to the script – you can’t ask more of an actor.”

“When we saw Geoff on the set of *The Trial*, we thought that he might be perfect casting for the lead character in [their children’s series] *Watt on Earth*. He wholeheartedly agreed, but by the time the series was set up ...”

“He wasn’t available to play the character,” Pip concludes. “When we wrote the book of the series, we dedicated it to Geoff. He’s a lovely man.”

Eric Saward’s unused script for Part Fourteen would have exposed Mr Popplewick as a mere illusion, created by the proprietor of The Fantasy Factory. The Bakers gave Mr Popplewick a far more interesting fate ... “We revealed him to be the Valeyard in disguise,” enthuses Jane, “which I think worked rather well. We then turned the Valeyard into the Keeper of the Matrix, ending the season on a twist. We like twists.”

Michael Jayston played the Valeyard throughout *The Trial of a Time Lord*. “We had an argument with Michael,” chortles Pip, “over some lines from Part Fourteen. We were dining out at an Indian restaurant in Rye, during the making of that episode, when Michael took us to task for misquoting the speech we had given Colin from *A Tale of Two Cities*. ‘It is a far, far better thing that I do ...’ Michael insisted that we’d got the quote wrong, so John challenged him to a bet! ‘Any odds,’ he said, ‘that Pip and Jane are right.’ I noticed John’s crafty little smile, because he knew that we always get our facts straight. We wouldn’t quote another writer without going to the book. We never misquote.”

Jane laughs, self-consciously. “Michael didn’t take the bet!”

Little over a week after attending a publicity session to promote *The Trial of a Time Lord* in late October, Colin Baker was informed that his contract was not to be renewed. “We were very sorry about that,” dwells Jane. “We liked writing for Colin. We think he made a very good Doctor. He has a sharp mind and a wonderful wit. We’re very fond of him.”

“It wasn’t John’s decision to let Colin go,” Pip clarifies, “but the powers-that-be decided that a change might do the series good.” Do Pip and Jane concur with this judgment? “That’s a very difficult question to answer,” decides Pip, considering his response carefully. “We enjoyed writing for Colin – and we would have continued to do so had he stayed. No, I don’t think the series needed a change. When Colin was dropped, John asked us who we thought should be cast as the new Doctor. One of our suggestions was David Warner. There’s something about him ...”

“He has that intellectual quality,” suggests Jane. “He can act sympathetic, without appearing too sympathetic. We’ve always believed that the Doctor should have an edge to him ...”

The Valeyard: freeing himself from some misguided maxims, probably

Colin Baker was offered the chance to appear in one further four-part serial at the start of the 24th season. “Colin turned down the option,” relates Pip, “but we expected him to change his mind once he’d calmed down.” John Nathan-Turner thought likewise; he phoned the Bakers in mid-December to discuss an immediate commission for an opening to the new season. “He wanted a fitting epitaph for the Sixth Doctor, so we suggested a rematch with the Rani. We knew that John was anxious to use the character again – and we were quite happy to let him.”

‘Where the hell would a Time Lord learn to play the bloody spoons? It doesn’t add up!’ Pip

“We’d written *Strange Matter* [retitled *Time and the Rani* prior to transmission] with Colin in mind,” maintains Jane. “We spoke to him on the phone for many hours trying to persuade him to come back.” Alas, the actor declined even to make a regeneration story – and the changeover of Doctors was achieved by his successor donning a curly blond wig. “That was John’s idea,” Pip insists. “Not ours. He couldn’t persuade Colin to return – and neither could we.”

Sylvester McCoy was confirmed as the new Doctor at the end of February 1987. “We were well into writing *Strange Matter*,” states Pip, “when we were shown a video of Sylvester’s audition. We had to alter the script to accommodate a regeneration, so we settled on a pre-credits teaser. We couldn’t just have opened with Sylvester’s title sequence!”

I ask the Bakers what they think of McCoy’s casting. “Another awkward question,” admits Jane. “We like Sylvester tremendously, but he wasn’t our idea of the Doctor.”

“We’re not saying that we wouldn’t have cast Sylv *per se*,” Pip assures me, “but we would have had him develop the character in a different way. He made the Doctor rather too jokey for our liking. I don’t suppose it was Sylv’s fault, but the jokiness grew out of all proportion.”

“The business of choosing the costume,” Jane bemoans, “went on for far too long. It was unnecessary – and it wasn’t our idea. Playing the spoons went another step too far!”

“We’re not blaming Sylv,” Pip reiterates, “although he wanted to do it, I believe. Was that the right direction? John was veering towards turning the Doctor into an intergalactic busker! Perhaps he was right? Who knows?”

“It was John who suggested the spoons,” sighs Jane, rolling her eyes. “We weren’t there when it happened, but Sylv and John were at a social evening – nothing to do with work – when Sylv began mucking about playing the spoons. John thought it was hilarious!”

“It wasn’t in our scripts; it was added on afterwards. I don’t want to make an issue of it,” Pip persists, “but where the hell would a Time Lord learn to play the bloody spoons? It doesn’t add up!”

“Mixing up aphorisms wasn’t our idea either. ‘A cow in a china shop’? That’s ridiculous! I don’t know where John got the idea from, but he wanted the regeneration to have not quite worked. We had no choice but to go along with his ideas. If that was the way John wanted to go ...”

“We had to decide,” says Pip, “whether or not to make a song-and-dance about it. Was it an important enough issue? We decided not. We hoped that the jokiness wouldn’t interfere with the overall thrust of the script. Perhaps the fans liked the light-heartedness?” I assure him that they didn’t.

A young writer called Andrew Cartmel was hired as script editor for Season 24. “Andrew hadn’t much experience,” declares Jane. “He had no history of script editing, so I don’t think he was able to bring much to the job. Not that I’m keen on script editors – I prefer to work with producers. An experienced script editor would have questioned whether spoon-playing was really going to help in developing the new Doctor.”

“I don’t think Andrew was a strong enough script editor.”

“Didn’t he have something to do with computers?” He had been working for a computer company in Cambridge when he was offered the job on *Doctor Who*. “Strangely enough,” muses Jane, “Pip’s brother, Charles, had held a good position in an aerospace development company – and Andrew Cartmel had applied to him for a job!”

“Charles had turned him down,” laughs Pip, before explaining how his brother was to assist *Doctor Who* for a second time ... “Do you remember all that scientific gobbledegook in *Time and the Rani*? Everybody thinks that’s just us being pretentious.” He grins. “Well, it isn’t! My brother was, at that time, working in Southampton heading a scientific team who were spending millions of pounds developing a torpedo. I phoned him and said, ‘Look, Charles ...’”

“Pip’s father was a huge fan of Dickens,” Jane interjects. “He has a brother called David and a brother called Charles!”

“I dictated over the phone what we wanted for *Time and the Rani*,” takes up Pip, “and Charles copied it down. His scientific boffins then spent the day working it all out for us! They were thrilled to be working on *Doctor Who*. We don’t like gobbledegook.”

“We wrote an episode of *Space: 1999*,” Jane reminds me, “which was on the

“Hurry up, Einstein! Before he finds those spoons!” *Time and the Rani*

Clerk work

GEOFFREY HUGHES PLAYED THE MYSTERIOUS MR POPPLEWICK ... OR RATHER, THE VALEYARD ... OR RATHER, THE DOCTOR! – IN PIP AND JANE’S *TRIAL* FINALE ...

“Mr Popplewick was a wonderful character,” declares actor Geoffrey Hughes. “He was very Dickensian, very Pickwickian and really rather pleasant. He was one of the nicest, mildest, most hard-working little clerks anyone could ever imagine.” His voice drops to a whisper. “It’s almost a shame that lovely Mr Popplewick wasn’t all he seemed!”

Geoffrey rose to fame in 1975 as *Coronation Street* bin-man Eddie Yeats. “Eddie was the eternal optimist,” chuckles the actor. “He always believed that a million pounds lay just around the next corner. I probably could have stayed in *Coronation Street* for the rest of my life, but I wanted to try other things ...”

Shortly after leaving the *Street*, Geoffrey was delighted to accept a role in the final segment of *The Trial of a Time Lord*. “I was very lucky to be offered a part – or two parts, strictly speaking – in two such wonderful episodes,” he enthuses. “I got to know Pip and Jane Baker quite well. I thought their commitment to *Doctor Who* was amazing. They liked how I played the Popplewick characters and they gave me a great deal of encouragement. I also had enormous respect for Chris Clough, who directed both my episodes. He was familiar with my work, and that’s why he offered me the part.

“It’s very difficult for actors guest-starring in someone else’s series. You can’t help but feel a little bit ‘alien’ ... er, pardon the pun! But Colin Baker was incredibly supportive – he made life very pleasant for everybody. He’s been heavily criticised for his portrayal of the Doctor, but I happen to think that he was very good ... Bonnie Langford was also smashing. I’d been warned that she could be a bit difficult, but she wasn’t at all. She was a super lady to work with.”

Both of Geoffrey’s episodes were filmed largely on location at Gladstone Pottery Museum in Stoke-on-Trent. The actor was glad to pass on *Doctor Who*’s most notorious attributes. “The Matrix was a wobbly set-free zone,” he declares. “Gladstone Pottery had been standing for over 150 years, so I don’t think that there was ever any danger of the sets not making it! I remember one occasion when we were rehearsing the scene with the exploding quill pens, just prior to shooting. The special effects people had set up all these explosions around the Museum courtyard, but poor old Tony Selby [Glitz] got a bit too close to one and it gave him the most terrible shock! I think the acting went out of the window when that went off! It was only afterwards that we realised how dangerous it could have been.” Geoffrey, it seems, preferred the scene “where the Doctor rips off Popplewick’s face to reveal the Valeyard. I remember them making a mask of my face for Michael [Jayston] to wear. I didn’t get to keep the actual mask, but I’ve still got the blanks from which they were made. They’re up on a shelf in my office to remind me of what a great time I had on *Doctor Who*.”

Quill or be quilled: the Doctor and Popplewick

Geoffrey only watched the second of his two episodes when the serial was originally broadcast. “Not being an aficionado, I didn’t really have a critical judgement,” he says. “Fan reaction seemed to be split – they either really liked it or completely hated it. Some fans can be vociferous if there’s something that they’re not quite happy with. It’s amazing that my episodes are still watched all over the world all these years later – luckily, that’s true of most of my television work ...”

Alongside Eddie, the characters with which Geoffrey are perhaps most associated are the loveable slobs Onslow and Twiggy in BBC sitcoms *Keeping Up Appearances* and *The Royle Family* respectively – but he’s keen to give credit where credit’s due: “The joy that I get from playing such characters is largely down to the skills of the individual scriptwriters,” he admits. “It’s thanks to the likes of Pip and Jane Baker that I have enjoyed every one of my characters. I’m a great believer in that if you enjoy what you’re doing, you’re going to do it well. That’s why I think most actors find this a very satisfying profession. Sadly, there isn’t as much work around as there should be and a lot of actors do suffer. I’ve been lucky.” Geoffrey flashes a wicked grin. “There will always be work for fat actors!” BENJAMIN COOK subject of anti-matter. We researched right back to the original physicist [Paul Dirac] who had first postulated that there was such a thing as anti-matter. That's why we called the episode *A Matter of Balance*. Our science fiction has always been based on science fact ..."

"Except, perhaps, for time travel," Pip remarks. "The TARDIS doesn't bear too close an examination!"

Kate O'Mara's impersonation of actress Bonnie Langford has proved to be one of *Time and the Rani*'s most celebrated performances. "It wasn't meant to be funny," Jane assures me. "It was to make the story work! The Doctor was suffering from amnesia, so the Rani convinced him that she was Mel ..."

"And Kate was capable of pulling it off," adds Pip. "It really does pay to have top-rate actors. I do hope Bonnie Langford didn't mind."

Mention of the Tetraps provokes enthusiasm. "We wanted our monsters to look as horrible as possible," discloses Pip. "Consider why, as a species, we are revolted by rats and bats! We're not revolted by hedgehogs or squirrels ..."

"I am!" exclaims Jane. "The squirrels eat our nuts!"

Pip grimaces. "Yes, well, most people like squirrels."

"I used to like squirrels," mulls Jane, "until we acquired a nut tree. I don't like them anymore."

"Vampires leave the same impression on people," Pip continues. "We tend to find vampires as hideous as rats – so we merged the two and the Tetraps were born." What's more, the Tetraps return in the writers' recent audio drama for independent producers BBV ... "*The Rani Reaps the Whirlwind* follows on directly from *Time and the Rani*," explains Pip. "The Tetraps are holding the Rani captive, forcing her to enter an 'unholy alliance' with some human beings." Interestingly, the chief Tetrap in both adventures was "based on Uriah Heep [from Dickens' *David Copperfield*]. That's why we called him Urak! We see him develop in much the same way that Uriah did. In *Time and the Rani*, he was a very servile character; in *The Rani Reaps the Whirlwind*, he becomes more Machiavellian ..."

> **'We've never written anything we're completely satisfied with. Pip is terribly critical ...' Jane**

Urak, the duplicitous Tetrap: Dickensian, apparently. *Time and the Rani*

The Bakers' script for *The Rani Reaps the Whirlwind* details the Tetraps' unique dialect. "We wanted an iambic feel to the way the Tetraps speak," reasons Jane. "The rhythm of their speech is very important – especially on audio! On television, we placed the emphasis on the Tetraps' four-way vision. In our scripts for *Time and the Rani*, we specified that the screen should divide into four sections whenever we see things from a Tetrap's point of view."

"When a particular eye focused on a point of interest," implies Pip, "we wanted the others to shut down – but [director] Andrew Morgan was worried. He said he couldn't do it – and we accepted that. It's nobody's fault. We realise now that Andrew didn't have the money to do it."

"Some directors are technically-minded," Jane tells me. "They have absolute apoplexy over the tiniest flare on the picture. Other directors, such as Andrew, worry about actors – and we prefer this type of director. If the on-screen chemistry is right, the audience aren't going to notice a slight flare in the corner of the screen."

"Each of our *Doctor Who* directors had their own way of working," indicates Pip. "It's impossible to choose between them. Sarah [Hellings] had firm ideas from the word go about how to shoot *The Mark of the Rani*. She obviously wanted to make a good impression. I don't think we'd worked with Chris Clough prior to *The Trial of a Time Lord*, but he was also very easy to work with. We prefer to work with directors with whom we have complete empathy – and we'd be delighted to work with any of our *Doctor Who* directors again." I wonder which of their *Doctor Who* stories the Bakers view most fondly, then. "*Mark of the Rani*," says Pip immediately. "It was a very satisfying production."

"And Part Fourteen," affirms Jane, "because we had full rein on that, didn't we? Whenever we see our stuff, we always feel that we could improve it. We've never written anything that we're completely satisfied with. Pip is terribly critical ..."

The Doctor tours the Centre of Leisure (all spoons having been hidden)

"As writers," he replies, "we have to accept some of the responsibility – although, in retrospect, we wouldn't change anything about our *Doctor Who* episodes ... Hmm, well, I suppose we would have slightly larger budgets ..."

Jane agrees. "We were perhaps less happy with *Time and the Rani*."

"There are a number of reasons why some television doesn't work," proclaims Pip. "Bad acting, bad direction, bad writing ... I say bad writing, but I should have said 'wrong expectation' in the writing. We sometimes get it wrong."

"That's why we always make a point of turning up for the shoot," points out Jane. "That's how we learn our craft – and it's nice to get involved. Writing can be a lonely job. We're lucky – we've got each other."

"We didn't want to continue writing for the Seventh Doctor," Pip confesses. "We were given the option, but we said that we were busy." They did, however, take up the option to novelise their episodes for Target Books. "Those books allowed us to fill in the details that didn't make it to the screen. We emphasised the Doctor's admiration for Stephenson in our *Mark of the Rani* adaptation – and we better depicted the terrible conditions that miners worked under at the time. Didn't we also write a 'Find Your Fate' book for Severn House? What was that called? It featured the Rani ..."

"*Race Against Time*," remembers Jane. "A 'Make Your Own Adventure' *Doctor Who* book. We'd never done anything like it before."

"We'd never even read one before," Pip chuckles. "When you've written as much as we have, it's nice to find something a bit more ..."

"Challenging?" offers Jane. "We enjoy challenges." I ask the Bakers where *Doctor Who* fits into their career as a whole. "It was an enjoyable chapter. We were drawn into it a bit reluctantly, but we've never once regretted it."

"Usually," Pip contemplates, "we like the things we work on to have a bit more 'meat'; *Doctor Who* proved to be far meatier than we expected ... It was a fun job. We met some lovely people. We'd never dream of apologising for our contributions – and we'd happily work on the show again, wouldn't we?"

"If," says Jane, "the Doctor were treated more seriously. No more spoons and no mixed-up proverbs! The Doctor should be of equal stature to his adversaries."

I can't let Pip and Jane go without broaching the subject of one particularly infamous line of dialogue. What exactly, I ask, is a 'megabyte modem'? "A megabyte modem?" Husband and wife stare at each other blankly. "Actually," says Pip, "I'm not entirely sure. I've no idea. Do you know, darling?"

Jane leans forward. "I think," she whispers, "it has something to do with computers ..." DWM

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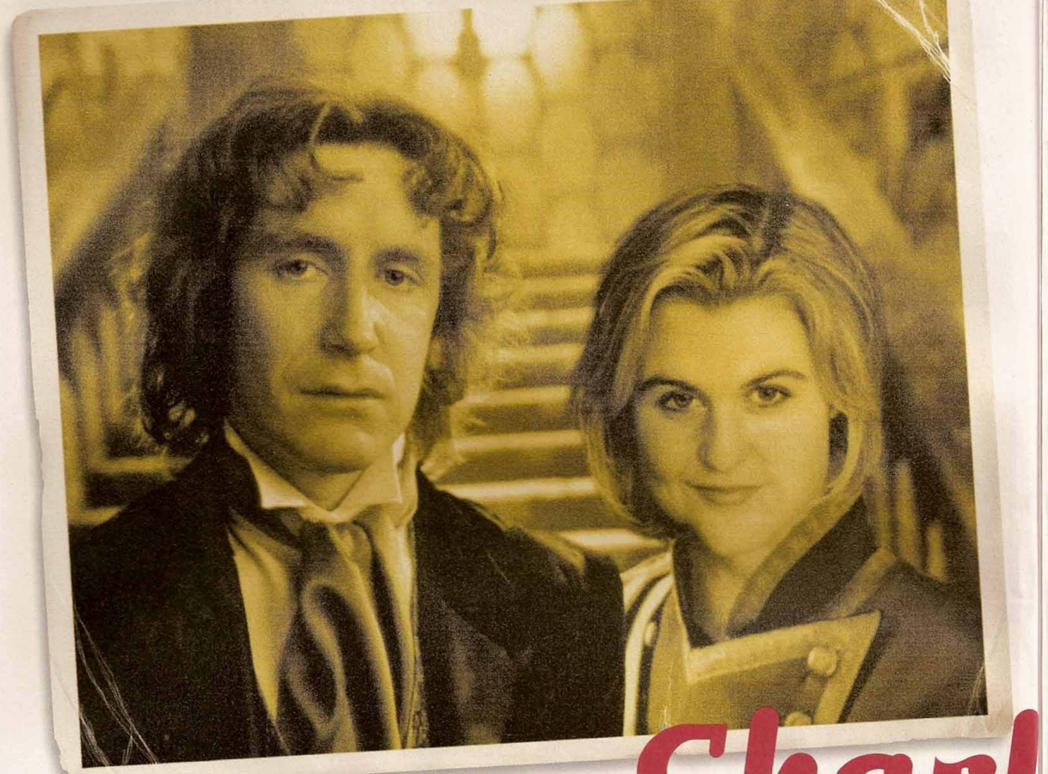


Charley says ...

ACTRESS INDIA FISHER IS THE NEW GIRL IN THE DOCTOR'S LIFE – IN BIG FINISH'S PAUL MCGANN AUDIOS, ANYWAY! HAVING RECORDED TEN ADVENTURES AS CHARLEY POLLARD, SHE TAKES US INTO THE STUDIO FOR A COMPANION'S EYE VIEW ...

The first words I utter as Charlotte 'Charley' Pollard – "*Memoirs of an Edwardian Adventuress*" – are somehow fitting; becoming part of the Big Finish *Doctor Who* team has been one long adventure. At the risk of sounding too melodramatic, it all started in Edinburgh in 1999. "The mighty dirigible soared into the black night sky ..." Well, not quite, but it sounds rather better than, "some bloke gave me his card after seeing my show ..."

I was up in Edinburgh performing in NewsRevue, which has been part of the Fringe Festival for over 25 years. I had performed in two runs in its London home, Canal Café, and was thrilled to be asked to do the 'Best of the Year' run in Edinburgh. It was my first time at the Festival – and anyone who's been knows how intoxicating the atmosphere can be. The city comes alive with street performers, music – and people in bizarre costumes promoting their shows feverishly. The run had been a sell-out success, and one night in the bar, a shaven-headed gentleman in a leather coat approached me and gave me his card, saying that he was a producer for a company called Big Finish, that he'd enjoyed the show and that I should give him a call. In my usual way, I thought, "Yeah, right," pocketed the card and thought no more about it.

Having returned to London and the gloom of an English September, I found the card and decided to phone him – after all, what had I got to lose? Having chatted to this 'Jason Haigh-Ellery' about Edinburgh for half-an-hour, we arranged for me to come for an audition for – of all things! – a series of *Doctor Who* audio plays. I duly went to a room above a pub on the Gray's Inn Road where I was given the biggest pile of scenes I have ever seen, told I had 15 minutes to read through them – and then I would be called. My first reaction was utter panic! There was no way I could read all the scenes in that time. I remember scanning through them, desperately trying to think of different characters I could do. Then, in what seemed more like five minutes then 15, I was called.

As I entered the room Jason, smiling sweetly, introduced me to two men called Gary and Nick – Russell and Briggs, as I later discovered. I did the audition, as best I could. I remember Gary, who it turned out was Jason's co-producer, asking me to do a speech again – "This time as Margaret Thatcher!" I was thanked for my time, told they would be in touch (as per usual) and it was back out onto the Gray's Inn Road and reality.

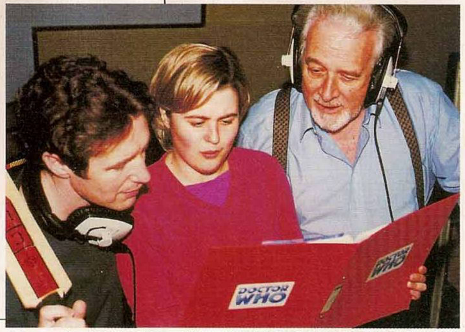
Two weeks later, I got a phone call from Jason saying that they were interested and would definitely use me, but couldn't say when, since they had a bank of actors they used. Four months after that, I got another phone call asking me if I would play a character called Peril in a play called *Winter For the Adept*. By then it had been so long since my audition that I had genuinely given up on being cast by Big Finish. It's very funny to look back on now, knowing everyone so well, and what lovely people they are, but at the time they were rather intimidating.

Two days before we were due to start recording *Winter*, Jason phoned me in a panic, asking whether I knew anyone who could play a 16 year-old girl. I gave him the number of Liz Sutherland, my best friend from university, and she got the part. I was so thrilled that Liz and I would be working together that it ended any sense of feeling daunted by the whole experience. For both of us, it was our first professional job – *ie*, paid! Everyone was so friendly during the recording – especially Jason, who came in every day laden with bags of doughnuts. In fact, all I seemed to do the first day was sit in the Green Room, stuffing my face with doughnuts. "And I get paid for this?" I thought. "This is the life!"

It was my first taste of audio work, and I felt immediately at home. At first I was a little taken aback by the speed at which we worked. There was no full cast read-through – you were simply called for your scene, did a quick read of it and then went for a take. I was amazed when after only a few takes – or sometimes only one – the director (Gary again) put a line through the scene and asked us to call the actors in for the next one. It was pretty nerve-racking – I kept thinking, "Surely this can't be it." Once you got used to it, it was a brilliant way to work. Getting used to what the microphones pick up took a little longer. I spent the whole of the recording of *Winter* desperately worried that my microphone would pick up the sound of script pages being turned, and I even moved away from the mic to breathe. I later learned that I was in the capable hands of sound engineer Alistair Lock, who brought down the levels on your mic when you weren't speaking! It is an amazingly free medium to work in – you can get away with things you never could on TV or film. It's perfect for me – I fear I'm a rather over-the-top actress anyway, and you need that sort of energy when it's only the voice you hear. This was the sort of work I could get very used to, I thought ...

I, along with everyone of a certain age in Britain, had grown up on *Doctor Who* – although I have to admit that I was never a huge fan. I am ashamed to admit that *Star Wars* took hold of my impressionable young mind (forgive me!). For me, *Doctor Who* conjured up images of wobbly sets and robot villains who were terrifying only if they were travelling on level ground ... All the same, it was emblematic of my very early childhood; it meant a great deal to me, even though I had never watched it avidly. The sets may have wobbled and the budget been typically BBC, but it could still evoke such terror, passion and excitement that even people who had never watched the programme knew it by name.

The new *Who* crew and the Brig, too! India, Paul McGann and Nick Courtney



"I'm wearing *what* in this?" India, relieved that *Minuet in Hell* is audio only!

Having got the part of Peril, I was amazed how many of my friends proved to be closet *Doctor Who* fans. Suddenly people who had never mentioned the series before were naming all eight Doctors and asking me excitedly if I'd met the Cybermen yet. At the time, this meant nothing to me – in *Winter*, I'd been chased by a grand piano and fallen in love with a dashing Lieutenant who, when I'd kissed him, had turned not into a prince, but an alien bent on world destruction. This was all about to change, though ...

One night I was sitting at home watching telly when my mobile rang. It was Jason, hurtling down a motorway. He said that he had just come from a meeting with Gary and Nick – and asked how I would feel about playing the *Doctor Who* companion, with Paul McGann as the Doctor? Having picked myself up off the floor I managed to say "Yes" – yes I would. Oh Lordy, yes I would. I do remember asking him over and over again if he was pulling my leg. I've been a huge fan of Paul McGann ever since watching *Withnail & I*, so it was a bit like asking me if I would like to be in a film with Harrison Ford; trying to play it cool just doesn't come into it.

> **Being asked to be a companion is a bit like being asked to be a Bond girl!**

Becoming a *bona fide Doctor Who* companion was a whole new ball game. I realised my lack of knowledge of the programme had to change, and fast. I rushed back to my friends, saying, "So, these Cybermen you were talking about – what are they, then? Tell me everything you know!" Being asked to be a companion must be a bit like being asked to be a Bond girl, only not quite as glamorous. My memories of *Doctor Who* companions were of pretty girls in very skimpy outfits falling over a lot and begging the Doctor to go on without them, as they'd only slow him down ... I hoped against hope that my character, Charley, would never break her ankle. Fortunately, both Gary and writer Alan Barnes had helped create a brilliant companion – and I am assured that her ankle bones are particularly sturdy! I received three of the four scripts, settled myself down in my garden (yes, it was sunny in England that day!) and started to read – and I couldn't put them down ...

I can honestly say that of all the characters I've played so far, Charley is my favourite. I loved the fact that here was a girl from a well-to-do family in 1930s England, who you'd imagine would be very prim and proper, but who was actually cunning enough to get a steward drunk, steal his clothes and assume his identity on board the R101 airship. Now that's a girl who knows what she wants and just goes out and gets it – seemingly with little regard for her own safety, or what others will think of her! For her, the adventure is paramount. She immediately recognises the same lust for life and sense of adventure in the Doctor. Here is a man who has seen things and been places she could only dream about until now; Charley sees her chance to experience life to the full, and takes it. At this point, she has only dreamed of getting as far as Singapore, but having met the Doctor she realises there is so much more that she never knew. I think it's her ability to take things at face value and not be fazed by them that I love about her; she's grown up in the strait-laced England of the 1920s and 1930s, but thinks nothing of being told about aliens and time travel. She just wants to experience it all. It almost seems like the more bizarre things get, the better she enjoys them!

Working with Paul really was a dream come true for me. It is always a little worrying when you meet someone who you have been a fan of for some time, just in case they don't live up to expectations. But it was a vain fear; he was absolutely lovely, and – dare I say it? – even better-looking in real life. Playing opposite Paul's Doctor was fantastic. We clicked instantly, and the characters just grew from there – although my job was made even easier by the brilliant scripts. Charley was there in black and white so I really didn't have to do anything – she just jumped off the page. Her no-nonsense approach to everything that's thrown at her is wonderful; she doesn't think twice about getting herself into the thick of things, whether it's stowing away on the R101 or getting mixed up in a Venetian gondoliers' rebellion and marrying a fading, corrupt Duke. And I can tell you she gets herself into even more trouble in the next series of adventures by saying what she thinks when she thinks it, with no regard for the consequences ...

I think she works well as a companion to the Doctor because she doesn't kow-tow to him; she is fiercely independent, and you get the feeling that if the time ever came when she was bored with their travels, she would move on – although she could never get bored with the Doctor himself! It's the banter between the two of them which has pleased me the most. Having now watched a lot of *Doctor Who* (I said I had to alter the fact that I knew nothing about it) it goes back to the days of Tom

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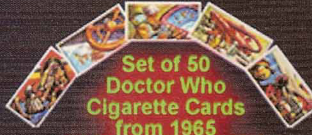

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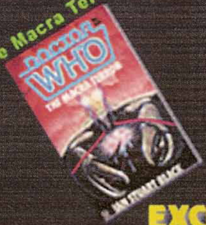

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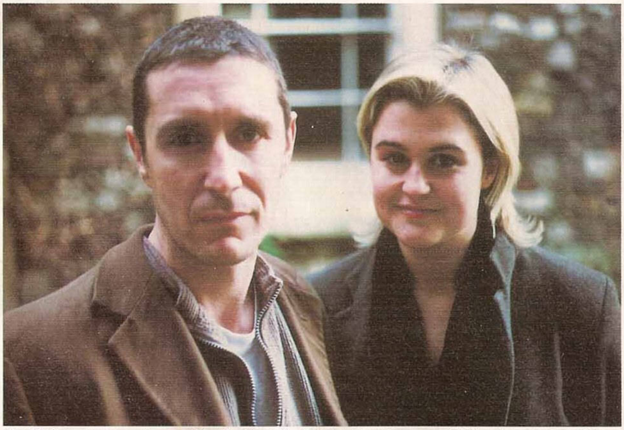
Baker and Elisabeth Sladen as Sarah Jane Smith. The Doctor and his companion should enjoy each other's company, otherwise it begs the question, 'Why are they travelling together, and why doesn't the Doctor just leave him or her on the next suitable planet?' I hope you can tell that the Doctor and Charley have fun together. Paul's characterisation of the Doctor is brilliant. He has the scattiness of a man who's thinking of a thousand things at once, and Charley is there to bring him back to reality. On one occasion she jokes that he's got them out of the frying pan into the fire; from being shot at by angry rebels to Venice on the eve of its destruction. It's another fine mess he's gotten her into! As he rambles on to himself trying to find a solution to their latest problem, Charley calmly explains his behaviour to whatever bemused person they happen to have met. I think she secretly loves the fact that she holds the key to this amazing, bizarre man. He, in return, holds the key to the life of adventuring she had only dreamed about, and she loves every minute of it. Having now recorded ten stories as Charley, I can tell you that things just get better and better. Having seen so much together and saved the world so many times, it seems impossible that they will ever be split up ... but I've said too much! You'll just have to wait and hear!

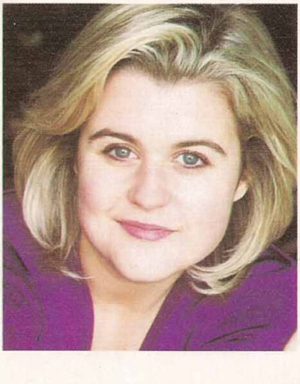

Cut! A shorn Doctor and a more hirsuite Ms Pollard? It must be McGann and Fisher circa 'Season 28'!

Recording these stories has been a wonderful experience for me. Big Finish has really pulled out all the stops when it comes to casting: there's Paul, obviously, but also Nick Courtney, Gareth Thomas, Mark Gatiss and Michael Sheard, to name but a few (otherwise, it'll start to sound a bit like an Oscar acceptance speech). Being surrounded by such talented actors makes my job such a pleasure, although the recordings themselves are always a little stressful, pressure of time being such a factor. Instead of completing one story over a weekend, like *Winter*, we did the first four in a week and the last six in two weeks. But, despite the panic, there is always such a fun atmosphere. That owes a lot to the programme itself. People have such fond memories of *Doctor Who* that everyone is excited about being part of these stories. We all have memories of the series, and it's a chance to live out childhood fantasies – whether it's playing a Dalek or fighting the Cybermen. The looks of disappointment on my friends' faces were so sweet, when they excitedly asked me, "Does this mean you get to go in the TARDIS?" – and I had to remind them that it's audio, so I only pretend to! I can honestly say that these recordings have been the best three weeks of my life. Getting the opportunity to play such a brilliant part, and with such amazing actors – I *love* it.

Charley secretly loves the fact that she holds the key to this amazing man

The *Doctor Who* adventure doesn't just end with the recordings, either. Like Charley, a whole new world has opened up before me. Meeting the fans has been amazing. My first taste was doing a signing in Barking for *Winter* with Peter Davison, when 300 people waited over three hours to see him. I was truly flabbergasted, but it was a brilliant laugh and the people there couldn't have been nicer. Even so, when it came to doing my first signing as Charley, I spent the few days beforehand telling Jason it was a silly idea because no-one was going to turn up just to see me. Once again I was proved wrong (this seems to be a running theme). I couldn't believe the response I got from everyone; suddenly I was being asked to sign people's official *Companions* books. I started off signing the back page, feeling rather a fraud, but I soon realised that people take the Big Finish audios as seriously as the TV programmes, and to them I *am* the new companion. I have to admit, it was a wonderful feeling. People went to so much trouble; one guy turned up with chocolates, and one true gent even brought me flowers. I know I turned bright red – it took me totally by surprise.

It still strikes me as odd that people would want my signature, and I don't think I'll ever get used to that, but it offers me an opportunity to really talk to the people who make this all possible for me. If it weren't for such loyal fans then Big Finish would never be able to make the audios, and I would never have embarked on this adventure. For that I thank you. All I can say is, long may it last!



A taste of things to come ...

Inside the TARDIS ...

THE DOCTOR Now, where exactly are we? [FX: WHOOSH OF CEILING SCANNER] The Acteon Galaxy! I've not been round these parts since I was an old man, probably! See? Spiral nebulae ... asteroids made of mercury ... a gas giant and a red dwarf ... *bo-o-oring*! No, I've got a much better idea ... [FX: LEVER-PULLING AND SWITCH-FLICKING]

CHARLEY What's the whirling Dervish impression in aid of?

THE DOCTOR Places to go! People to see! [BEAT] It's a surprise. You'll like it ... [FX: MORE SWITCHES] Let's see. Sumaron Era, dateline 9235 point three ...

CHARLEY [SARCASTIC] Oh, don't mind me. I'll just stand here at the back, quiet as a mouse, looking pretty and pouting? [LOUDER] I said, I'll just stand here at the back, quiet as a mouse, looking –

THE DOCTOR [DISTRACTED] Good idea!

CHARLEY Do you know, Doctor, sometimes you get right on my ... wick. [BEAT; THEN, GRANDLY] I am going for a bath. I may be some time.

THE DOCTOR [STILL DISTRACTED] Mmm! [TO HIMSELF] Now, is that before or after the Megaluthian Slimeskimmers explode the third planet? Think, think ...

CHARLEY [STILL LOUD] And after my bath, I've invited some people round for tea. The Emperor Caligula, Lucretia Borgia, the Mountain Mauler of Montana and the Terrible Zodin. Charming couple, the Zodins, but their table manners leave a lot to be desired ... [BREAKS OFF] Doctor. [BEAT; THEN, URGENTLY] Doctor!

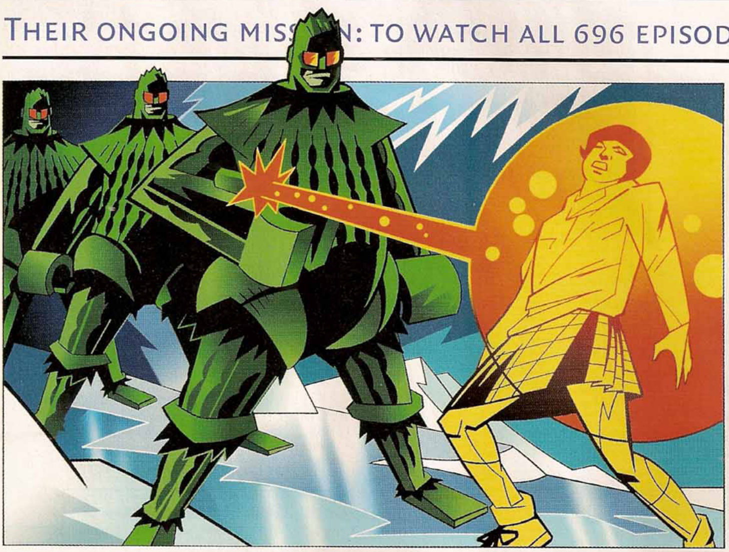
THE DOCTOR [STILL NOT PAYING ATTENTION] Good! Fine! Whatever!

CHARLEY No, Doctor – look! [FX: DISTANT MECHANICAL SOUND] Up on the scanner, just there to the right – is that what I think it is ... ?

From **Neverland** Part One, released June 2002

The Time Team

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF DOCTOR WHO



EPISODES 169 TO 176

Cliché counters

Deaths on screen so far	00216
One or more regulars rendered unconscious	00049
One or more regulars incarcerated	00074

Compiled by Gary Gillatt
Illustrations by Adrian Salmon

"Maybe it's just because we've had a month's break from it, but this story suddenly seems a lot better." Clayton is voicing the optimism of the group as they greet Episode Four of *The Abominable Snowmen*. The Time Team are safely ensconced in Richard's home in Kent – the journey through a rain-lashed, foot-and-mouth-blighted countryside having proved far more sinister than any travail undertaken by the Doctor, Jamie and Victoria recently.

Our latest episode hisses and pops on Richard's stereo as our Team squints at page after page of telesnaps – the video record of this tale of monastic mayhem having last been sighted about 23 years ago, arcing gracefully into a skip in Shepherds Bush. With dialogue proving sparse, it's often difficult to follow the specifics of the plot – the audio track proving about as helpful to our understanding as Richard's paperback of *Doktor Kim Ve Korkunc Karadomalari*. (One for **DWM**'s Portuguese readers there.)

We're in the Himalayas in the 1920s, where a stopover at the Detsen monastery has brought the Doctor and friends up against a herd of robotic Yeti. Having faced an unexpectedly aggressive reception from the monks and the English explorer Professor Travers, the Doctor has had to prove he's not the one responsible for the Yeti attacks. We, of course, are more certain of this, having witnessed how Abbot Songsten is in the thrall of the unseen Padmasambhava – the mysterious Master of Detsen – who seems to be a Grade A, mad-as-a-duck schizophrenic, chuntering away to himself in an evil voice in his secret sanctum.

At the close of last month's session, the Team thrilled as a vital Yeti control sphere leaped back into a comatose beast, causing it to rear up and menace Victoria. Actually, 'thrilled' is the wrong word. They were actually bored witless, so soporific was the pace of what they've judged a somewhat rambling, uninvolving tale.

Victoria escapes, of course, and is locked up for her pains. Richard, meanwhile, is enjoying Wolfe Morris' performance as 'the Master'. "It's important to hear Pad-mazzam-barver ..."

"It's pronounced 'Pad-maz-amb-avva'," corrects Peter.

"Just call him Paddy," suggests Clay.

"It's important," insists Richard, "to hear Paddy arguing with himself, and Morris does it really well. You realise he's not just deranged, but is possessed by some other entity."

"But he's a bit of an ostentatious fool," muses Peter. "He could have ordered Songsten to quietly shift his focus pyramid to the mountain cave. But no! He has to show off his Yeti by having them crash about the place. Has the man no sense of stealth?"

Elsewhere, Victoria is proving herself resourceful, faking a poisoning in order to flee her cell. "All the regulars are on top form," says Clay. "There's Victoria being gutsy and likeable, and Troughton and Fraser Hines have a great rapport. It's quite tense as they wrestle with a Yeti sphere, but still terribly funny. They strike that balance well."

As we reach Episode Five, Victoria finds herself under the hypnotic spell of Padmasambhava – and, brought before him, we finally get to see this awesome foe in the twisted, nightmarish flesh!

"Oh. Not very impressive, is he?" says Jac quietly, peering at a telesnap.

"It's Uncle Fester!" cackles Peter. "What fake make-up!" adds Richard. "Why didn't they just cast an old actor to play the part?" Those blessed telesnaps ruin everything ...

"The story is still showing a dramatic upswing," says Clay. "It's a shame the build-up was so dreary. How many viewers had given up by now, I wonder?" "There's a million extra between Episodes One and Six," counters a well-informed Peter. "Well, there's no accounting for taste," replies Clay.

Under the power of the controlling Intelligence, Victoria tries to persuade the Doctor and the monks to flee, leaving the entity free to gain physical form ... as a few dozen buckets of spit on the top of a mountain. "What a bizarre idea," comments Peter. "The global threat here is that the world might be consumed by a load of foam flooding from a small cave in Tibet."

"But don't you think that Victoria's possession is really scary?" adds a surprisingly passionate Clay. "It's awful how she's just reduced to screaming the same phrase over and over. And I like the way the Doctor is reluctant to re-hypnotise her, as if he doesn't feel he has the right to rummage in her head."

"It's not like that at all!" says Peter. "Like in *The Macra Terror* and *The Faceless Ones*, he seems more interested in chasing the monsters than looking after his friends. He seems quite willing to risk the poor girl's sanity to save the monastery!"

As we reach the final instalment, Richard is concerned about something. "Why the Yeti?" he asks. "Why does this Great Intelligence go to all the trouble of building them when he always uses his human slaves to do things anyway?"

Generally, our panel enjoy the climax. The Doctor faces a battle of wills with the psychic slaphead in the monastery, while Jamie and Victoria try to disrupt his control of the Yeti. Finally, an attack on the Intelligence's control pyramid kills Paddy M, blows up half the mountain and flushes away all that sinister froth. "Smash everything!" laughs Peter. "Once again the Doctor's most subtle plan comes up trumps!"

But Jac is distracted. "Why on Earth did the Intelligence spend 200 years constructing a handful of Yeti? Why didn't it just smother the world when it first got here? They just don't explain! I'm sure there must have been an easier way to do ... erm, whatever it was trying to do."

"Great Intelligence?" snorts Peter. "Great Thickie, more like."

"But at least there's a proper end rather than a few bodged bangs and flashes," argues Clayton. "There's a big confrontation, the world is saved, and there's even time for reflection and goodbyes. And it's terribly sad when Paddy is set free and is finally allowed to die."

The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

Further debate is forestalled by the happy realisation that our next episode survives on video – and, with some glee, *The Ice Warriors* One is slotted into the machine. We're still on Earth, and it's still bloomin' cold. This time, though, we seem to be in the future. Meet Leader Clent. He's a bit clueless – a sort of British George 'Dubya' Bush – and he's using a powerful ionising device to stop the advance of glaciers in a Second Ice Age, even though he can't seem to go to the bathroom without asking for advice from a computer first. He also has to deal with the absence of his best scientist, the back-to-nature Penley, who scoffs at the attempts of Clent and his young conservatives to stop the glaciers. Serves them right for pulling out of the Kyoto agreement, he might say. Oh, and nearby, they've found a mysterious figure frozen in the ice ...

"It's all go in the first five minutes!" gasps Peter. "Monsters! Moving mountains! Miniskirts! More miniskirts!"

"It's ages before the Doctor and co appear, isn't it?" says Jac. "And it seems quite a shame when they do. I was getting really interested in Clent's troubles."

"The TARDIS crew are so adorable at the moment," sighs Clay. "I love the way the TARDIS lands on its side and they all clamber out. They're obviously having a great time. You just want to hug them!"

"There's a bit too much future-speak for my tastes, though," says Jac. "But this is the first bleak future we've seen that's not caused by aliens, isn't it?"

"That's right," replies Peter. "Ecological damage caused by man ... dependency on computers ... unappetising food ... The series has never been so sceptical about progress." Peter makes little inverted commas in the air at that last word.

"'And one year, there was no spring,'" quotes Clay. "What a wonderfully effective way to set up the story."

The Doctor starts trying to help the team at the Ioniser control, but the real star of the show is thawing nicely in the back room. Scary! "My God, he looks stupid!" sniggers Clay. "His head is huge! It's a big green balloon!" It must be a trick of the light, as by the second episode our apple-headed monster seems somewhat deflated. "That's a completely different helmet!" laughs Richard. "The cheats!"

This is Varga, a warrior from the planet Mars, and within seconds of his revival he's cornered Victoria in the stationary cupboard for a bit of exposition. "What a pity she's once again been reduced to a silly girly who snivels and gets captured," says Clay. "Shame. I had high hopes for that one." "It's all going wrong," sighs Jac, "all this fainting and getting kidnapped." She thinks for a moment. "Although, that said, even though it's such a sci-fi cliché, its the first time a *Doctor Who* girl has been physically carried off by a monster, I think."

Varga explains how a spacecraft full of his people became trapped in the ice centuries ago. But Richard is straining to hear the audio. "As with the Cybermen, they've over-modulated the voices a bit. Clent's Stephen Hawking computer is bad enough, but it's really difficult to tell what Varga is saying half the time."

By the next episode, Varga has dragged Victoria to his ship and thawed his crew. For the Doctor and Clent, the ship is a new headache. Richard is impressed. "The idea that they can't use the ioniser to stop the glacier – for fear of how it will react with the Martian ship's engines – is a great plot device, and it creates tremendous tension."

Victoria escapes. "What a swizz!" shouts Jac. "Why don't we see how she does it? She's suddenly just free and blubbing on the communicator." Peter seems to be rapidly tiring of Victoria. "Stuff her! Operate the ioniser, Clent! Just press the button!"

He doesn't, of course ... and by the fourth instalment, it's not just Peter who seems to be suffering. "It's going wrong again, isn't it?" worries Clay. "Plod, plod, plod. It's just Victoria escaping and being captured again, really. And poor Turoc puts a severe dent in the warriors' credibility just by being so lumbering and useless in chasing after her."

"Clent really *should* just press that button," says Peter.

"Hmm," murmurs Jac. "The big Ice Warriors like Varga look scary, but the small ones with the huge heads just ... *don't*."

"I like the variation," counters Peter. "At least you can believe in them as individuals for a change."

Armed with some toxic ammonium sulphide, the Doctor steams up to the warriors' ship, demanding to see Varga. "I like his style!" laughs Richard. "He's got nothing to bargain with, but he says, 'I'll count to ten!' What would he have done if they didn't let him in?"

It doesn't get the Doctor very far. Varga traps him the the airlock and begins a countdown of his own; either the Doctor will answer his questions, or the atmospheric pressure will kill him ...

"Another swizz!" shouts Peter as the fifth episode begins. "Varga counted down as far as four last time!"

Richard's back into guest star appreciation mode. "Peter Barkworth is really excellent as Clent, isn't he? He gives him such passion and drive, especially as he begins to understand that his precious computer isn't as helpful as he thought."

"Things are picking up," adds Clay. "There's some great confrontations in this episode. The Doctor and Varga. Penley and Clent. I do like Clent, but this episode gives us little cause to sympathise with him ..."

"The main protagonists are really Penley and Varga," muses Peter, "with the Doctor just running inbetween."

"Oh look," says Jac. "A bear."

"Why do they bother?" groans Clay as Jamie is attacked by several feet of stock footage. "I mean, did *anyone* think they'd really got a bear in?" "That's not what Andrew Pixley says in the *Archive*," protests Richard, waving a freshly-minted copy of **DWM** 303 under his nose. "*Whatever*," sighs Clay, heavily.

Young Victoria continues to get Peter's dander up. "Ugh. Fire up that ioniser, Clent!" he shouts. "Anyone, *please*, press the button!"

As we stumble to the climax of this month's four hours of icy, lumbering viewing, the Doctor is still struggling to gas the aliens. Jac is amused: "And his plans are almost foiled because he can't get the top off his bottle. The devil is in the detail, Doctor!"

But as a Martian collapses, it sets off their sonic cannon! Will anyone survive?

"It's a great cliffhanger," enthuses Clay, but the rest of the gang are thoughtful.

"The fifth season is always praised to the skies, isn't it?" says Jac. "But it's not been a patch on Season Four so far."

Peter, as ever, has other concerns. "These Martians were only called 'Ice Warriors' by a scientist on the base, weren't they? Hm. It's a very silly nickname, and I'm surprised they deign to answer to it. I hope it doesn't stick ..." DWM

'The Doctor seems more interested in chasing monsters than looking after his friends!' PETER

AND YOU SAID ...

THE ABOMINABLE SNOWMEN

EPISODE FOUR

"There's lots of talk about Lovecraftian horror in *Doctor Who* novels, but Travers finding the cave and seeing the pyramid impossibly pouring out its mass of foam, then being driven gibberingly insane for the whole next episode, is easily the biggest moment of cosmic horror in *Doctor Who*"

ALEX WILCOCK, LONDON

THE ICE WARRIORS

ONE

"The Doctor's big furry coat is a great contrast to the antiseptic white terminals and groovy black and white costumes. He looks fantastically out of place"

ALEX WILCOCK, LONDON

THREE

"The Ice Warriors are most terrifying when they shoot Arden and Jamie – it sounds very nasty and shocking, Victoria's hysterical outburst making it doubly so. Odd, then, that it wasn't saved for a cliffhanger ... The Warriors do deserve their standing amongst *Who* monsters – Zondal's gloating over Victoria's tears is a joy. They do seem to get a lot of pleasure out of bullying Victoria ..."

KIT PERREN, CHESHIRE

FOUR

"Victoria's situation gets particularly gruesome here, being buried in snow and ice and held in place by the grip of a dead Ice Warrior. Imagine if Storr had never heard her cries! It's such a shame that the whole story couldn't be shot on film, as these sequences look so atmospheric and real ..."

STEVE MANFRED, USA

In **DWM** 306, the Team will be entangled in *The Web of Fear* Episodes Two to Five, plus the first half of *Fury From the Deep*. If there's anything you want to add, mark your comments 'Time Team' and send them to the editorial address (no later than 30 May, please ...)

The Creature From the Pit

IT'S FAT, IT'S ROUND, IT ROLLS BENEATH THE GROUND ... IT'S HIS EXCELLENCY THE AMBASSADOR ERATO, AND HE'S COME A VERY LONG WAY FROM THE PLANET TYTHONUS. "MY, HE'S A BIG BOY," THINKS **ANDREW PIXLEY**.

PART ONE 1

While cleaning out Number Four Hold, Romana finds the TARDIS' Mark III Emergency Transceiver – which, when fitted to the console, detects a distress call and takes the ship to a lushly-vegetated clearing. Venturing outside, the Doctor is intrigued to discover a huge semi-metallic eggshell ... which he believes to be alive. Attacked by rolling plants known as 'wolf weeds', the Doctor and Romana are captured by the elderly Madam Karela and her huntsmen – and informed that they have trespassed into a forbidden area, the Place of Death. As they are escorted through the jungle to Lady Adrasta's palace, the party is attacked by hirsute bandits who kidnap Romana.

Adrasta demands to know what the Doctor believes the egg-like structure to be, saying that it has baffled the finest minds of this planet, Chloris. The Doctor is fascinated by an odd shield on the wall of Adrasta's audience chamber, which was apparently found 15 years beforehand. The Doctor's 'living shell' theory causes Adrasta to vent her fury on Engineers Doran and Tollund; Doran is to take part in an exercise which will ensure the Doctor's co-operation.

Romana is held captive by the bandits, who are only interested in valuable metallic objects. Tricking Torvin, their leader, into blowing K9's whistle, Romana is soon rescued when the dog arrives.

Go to work on an egg: in the mines, Organon is joined by Adrasta's guards

Adrasta and Karela have the Doctor and Doran taken to the Pit; Doran is cast down into it, and encounters something horrific which glows green. Romana and K9 arrive at the scene, but the wolf weeds smother the dog. Assessing the situation, the Doctor runs to the top of the Pit, grabs the windlass rope – and plunges into the depths ...

PART TWO 2

In the Pit, the Doctor hears the party return to the Palace – and finds Doran's remains as he sets out to explore the mine tunnels. He soon runs into an old astrologer, Organon, who takes him to his cave and explains that Adrasta threw him into the Pit for predicting that she would receive a visitor from beyond the stars.

At the palace, Adrasta explains to Romana that there is something mysterious in the Pit called the Creature. Since metal is scarce on Chloris, K9 will be broken up. Romana says that the information to analyse the egg is in K9's memory banks – and that only she can operate him. Having seen K9's offensive capabilities, Adrasta decides to use these against the Creature – and an expedition is mounted, with Romana, Karela and the Huntsman entering the mines via a locked doorway in the Palace.

Meanwhile, believing Romana to be one of Adrasta's handmaidens – and that consequently their camp will be attacked – the bandits decide to raid the Palace for Adrasta's metal while it is unguarded.

Organon explains to the Doctor that Adrasta's worked-out mine is the only one on Chloris; her power comes through the scarcity of metal. The Doctor gets his first glimpse of the large green Creature, which Organon says is 200 feet long; the Doctor believes it to be a huge alien brain, and goes to investigate. Adrasta's guards arrive to see the Doctor approaching the Creature in a cavern and saying, "Hello" – but then the colossal mass rolls over him ...

PART THREE 3

The Creature withdraws, sealing the tunnel behind it with a tough shell-like substance, and depositing the Doctor on the far side – separated from Organon and the guards. One of the guards reports back to Adrasta, who is determined that K9 should break through the shell and kill the Creature. The party encounters Organon.

The Doctor finds nuggets of metal in the tunnels and tries to communicate with the Creature, deducing that it is friendly and lives on chlorophyll. When he wonders how he can communicate, the Creature's probe burns an image of the shield in the wall.

Torvin's bandits enter the Palace and enter the Pit, believing it leads to Adrasta's treasure box. Among their loot is the shield, which begins to glow – taking over Torvin and another bandit, Edu.

The Doctor walks through the brittle shell to meet Adrasta's party. With the Doctor held at knifepoint, Adrasta aims to have K9 destroy the Creature. The group eventually enter a large cavern into which the Creature has retreated; here, Adrasta urges K9 to kill "the Tythonian". The Doctor deduces that Adrasta knows the truth about the Creature, and uses a mirror to help K9 stun the guards. Adrasta is terrified of the Creature, and orders Romana to have K9 open fire on it. Torvin and Edu arrive in a trance, and the shield becomes active when placed on the Creature. Adrasta screams as the Creature bears down on her ...

PART FOUR 4

The Doctor's group get the upper hand over Adrasta – and the Doctor touches the shield, the Creature using his voice to communicate to the party. The Creature is Erato, a Tythonian high ambassador on a trading mission; he arrived on Chloris 15 years previously, offering his people's abundant metals in return for much-needed chlorophyll – but then encountered Adrasta, who imprisoned him in the Pit, thinking him a threat to her monopoly. The Doctor turns the Huntsman against Adrasta, and the wolf weeds force her to confess. Erato extracts his revenge by smothering Adrasta.

Anxious to repair his eggshell spacecraft and leave, Erato is lifted from the Pit – but the Doctor, suspicious, keeps Erato's photon drive. Erato admits that Chloris has only 24 hours before being destroyed; his people have taken his lack of communication as an act of aggression, and have sent a collapsed neutron star spinning towards Chloris' sun, to destroy the solar system. However, the Doctor hatches a plan for Erato to spin an aluminium web around the star and have the TARDIS yank it back into deep space. There is a race against time to launch Erato's ship, complicated by the fact that Torvin's bandits have stolen the photon drive. The Doctor and K9 regain it, defeating Madam Karela.

With the TARDIS and Erato in flight, Erato weaves the web inside the TARDIS' gravity tractor beam and the star is re-routed. Bearing a contract for a trading agreement with the Tythonians, the Doctor returns briefly to Chloris – where the Huntsman is now in charge.

'The ravings of a demented space tramp!'

In the mines, the Doctor is threatened by Lady Adrasta ...

ADRASTA Huntsman – set the wolf weeds on the Doctor.
THE DOCTOR No! Wait! [*contemptuously*] That's all you have on this planet isn't it? Weeds, weeds, forest and weeds. You scratch about for food wherever you can, but you can't plough the land, can you? You can't do anything until you've mastered the forest and weeds and you can't do that without metal!
ADRASTA Don't listen to him, it's just the ravings of a demented space tramp. Set the wolf weeds on him.
THE DOCTOR Do that and you'll hurl this planet back into the Dark Ages – and for what? To satisfy the petty power cravings of this pathetic woman.
ADRASTA Have a care, Doctor ...
THE DOCTOR Have a care yourself. Care for your people for a change.

From **The Creature From the Pit** *Part Four by David Fisher*

In Production

It talks! – as Organon, the Huntsman, Romana, the Doctor and Adrasta discover. Recording Part Four's opening scenes

Under the auspices of script editor Anthony Read, David Fisher had written two succesive *Doctor Who* serials, *The Stones of Blood* and *The Androids of Tara*, in 1978. Late that autumn, the pair discussed a further serial – but Read was then on the verge of departing the series, to be replaced by Douglas Adams in November.

Producer Graham Williams had invited Adams to take over from Read on the basis of Adams' script for *The Pirate Planet*; the two got on well, Williams admiring the writer's imaginative skills. Adams had just completed a six-month stint as a producer on Radio 4's *Week Ending*, and was also working on various forms of his radio show *The Hitch-Hiker's Guide to the Galaxy* (a novel, a stage play and more radio episodes); he had also struck up a firm friendship with *Doctor Who*'s star, Tom Baker. Another staff change Williams wanted to make was to promote John Nathan-Turner from production unit manager to 'associate producer'; Nathan-Turner had joined the show on a regular basis in 1977, and had been immensely supportive to Williams – particularly during the producer's extended sick leave over October and November 1978. However, Williams' superior, Graeme McDonald, refused this request.

One of Adams' first tasks was to draw up *The Script Editor's Guide to Dr Who Storylining* – a set of guidelines for prospective writers, for whom no such document existed. This was kept fairly brief, ignoring continuity details, since Williams did not want to restrict storylines with 'trivia'. Adams favoured cutting down the Doctor's role as a conventional hero, developing a more quirky characterisation which would draw upon Baker's own eccentricities.

The original brief given to Fisher was to write a serial set on an alien planet and involving a 'different' kind of monster; Williams was keen to avoid Time Lord stories after the previous year's Key to Time sequence, and Adams wanted to explore the Doctor's character. Fisher felt that the monster should not be evil, but either good or simply disinterested – leading to the notion that it might inadvertently crush people to death when trying to communicate through physical contact. He envisaged a huge alien blob trying to escape from a pit in which it has become trapped.

PHOTOGRAPHS: BBC [14]

"It's ..." No, not the Michael Palin fan club, but the miners-turned-bandits in their Tartar-type tent

Having a virtuous monster meant that the 'traditional' *Doctor Who* storyline had been turned on its head; Adams and Fisher elected to continue this idea by making the main female character the villain. The combination of woman and monster led Fisher to think of the Greek legend of Andromeda; the daughter of the Ethiopian king Cepheus, Andromeda's boast that her beauty surpassed that of the goddess Hera caused Hera's father to send a terrible sea monster to afflict her country. The legend suggested the name of the villainess: 'Adrasta'. Greek mythology also inspired the monster's name: 'Erato' was one of the nine divine Muses, whose name signified 'lovely'. Adams liked the notion of the metal-obsessed society on the metal-deficient world Chloris – a name derived from 'chlorophyll', the green colouring matter of plants. This in turn led Adams to suggest a gang of miners-turned-bandits, an element which Fisher feared might prove slightly too comical.

Another demand on the serial was prompted by letters which Williams had received from younger viewers: 12 year-olds had been confused about the pseudo-physics in the show, and the producer was keen that the new scripts should feature sound scientific principles.

In Fisher's storyline, *The Creature From the Pit*, the TARDIS is discovered close to the egg by one of Lady Adrasta's engineers. Adrasta is fascinated by the Doctor's spaceship – and sends her guards to rescue Romana from the gang of disaffected miners who have kidnapped her. Meanwhile, Romana has discovered that the miners can no longer work because they suffer from traditional mining ailments; when Adrasta's guards arrive, it is clear they have orders to kill everyone, and Romana summons K9 to rescue her. The unco-operative Doctor is taken to a Pit in Adrasta's palace, and K9 is overpowered by animated tumbleweeds when he and Romana arrive at the palace.

In Part Two, Adrasta threatens to torture Romana unless she reveals the secret of the TARDIS. In the Pit, the Doctor is attacked by Hellyn, one of Adrasta's engineers; Hellyn had been thrown into the Pit several days previously. The miners realise that one way of meeting Adrasta's quota would be to break into the palace and steal ore from the vaults – but their attempt is met with harpoon fire. A couple of them escape with a communication collar. Adrasta forces Romana to open the TARDIS, but a forcefield stops anyone other than Romana entering; K9 goes into the TARDIS and it dematerialises, leaving Romana Adrasta's hostage. The episode was to end with the Doctor confronting the monster as it rolls towards him.

In Part Three, the TARDIS suddenly rematerialises as Adrasta is about to kill Romana; the Doctor emerges, having been rescued by K9. The Doctor invites Adrasta and her engineers to look around the TARDIS, warning them it may be disappointing; they find themselves inside a Police Box. When they emerge, K9 dematerialises the TARDIS again and travels to the Pit, where he meets the half-demented Hellyn. The monster rolls over K9. After the Doctor confirms that the egg contains a homing device, Adrasta has the two Time Lords clad in Japanese-style armour and lowered into the Pit, ordered to kill the creature with harpoon guns. The TARDIS rematerialises above ground, and Adrasta sets out to it with her guards; *en route*, the escaped miners are captured and thrown into the Pit. The miners meet the Doctor and Romana, and the Doctor uses the collar to talk to the monster, Erato; in the cliffhanger, the 'Tithonian' was to reveal that his people's battle fleet is on its way to destroy Chloris with a photon missile.

Adrasta acolytes the Huntsman and Madam Karela with the Doctor

In Part Four, the battle fleet was to be seen to consist of several eggs, one being the photon bomb. Above ground, K9 lures Adrasta into the TARDIS when threatened by the 'Wolfweeds', and dematerialises the ship; this frustrates the Doctor's plan to travel to the battle fleet in the TARDIS to speak to the Tithonians via the collar. Romana persuades the miners to dig Erato out of the Pit, so he can repair his ship; only the Doctor can travel with the Tithonian into space, but the galaxy-destroying bomb has already been launched. The Doctor has Erato spin him a temporary spacesuit, and spacewalks to the missile where he can defuse it (Fisher noted that "Precise details await further discussion with a neighbour, who is a Professor of Physics"). Erato and the Doctor return to Chloris, where the TARDIS rematerialises – containing a shaken Adrasta, plus some shrivelled Wolfweeds on which K9 has used weedkiller.

Williams was worried that the massive Tithonian would prove as problematic as the eponymous monster in the previous year's *The Power of Kroll*, and that the Part Three scene in which Adrasta and her engineers see the tiny TARDIS interior would be difficult to achieve.

For the climax, Fisher telephoned the Cambridge Institute of Astronomy, asking if he could discuss his *Doctor Who* storyline with the staff; the scientists were delighted to help, since many were fans of the show. Fisher asked how Erato could demonstrate his vast powers, and it was suggested that the most powerful force would be a neutron star about the size of London. Fisher then pressed for a solution to the problem, and was told that the simplest – if impractical – way to divest the star of its power would be to wrap it in silver foil. Fisher therefore suggested that the creature should turn itself into a spaceship – complete with air hostesses – to ferry the Doctor's party up to the neutron star to wrap it in foil. At this point, Adams pulled back the comedy elements which Fisher had been injecting in an attempt to match Adams' style.

SCRIPT EDITING *Guide to Dr Who Storylining*

The Script Editor's Guide to Dr Who Storylining was a document emphasising that what script editor Douglas Adams wanted from new writers was fresh and readable ("ie, brief") four-part storylines fitting a particular format: Part One being exposition; Part Two, complications leading to crisis; Part Three, "the real situation exposed, revealing the awful truth"; and Part Four, "the Doctor battles against the odds but finally wins through". This, Adams indicated, would create different types of cliffhanger ending. Three kinds of story were allowed: "Space Fiction", "Earth-bound" and "Historical". Adams wanted to avoid clichés in the first type, a developing area; the second allowed for enjoyable location work, but was expensive; and Adams indicated new writers should avoid the third unless they knew their ground. Warnings were given about having the Doctor going back in time to fix a problem; to avoid dabbling with physics which viewers could check up on; and to avoid using old monsters (particularly Daleks). Background was given for the Doctor, the Time Lords and the TARDIS.

STORYLINE The Monster and Chloris

Writer David Fisher's outline began with five pages setting out both 'the Monster' and the planet Chloris. Erato was "a sort of giant, feathered (or perhaps scaled) slug of no particular shape, but of a fairly repulsive greyish-purplish colour. He comes ... from Tithonus – a dark, wet, cold, miserable world, unattracticve to any life form but another Tithonian." Fisher explained that Tithonians lived some 30-40,000 years, much of this life cycle revolving around reproduction, which usually occurred only once (a courtship lasting one to two thousand years): "Mating takes several hundred years and involves the male and female ... merging into each other. Gestation lasts for 3,000 years. After the birth – usually twins, but on occasion triplets – the two Tithonians then separate and go about their normal business, *ie* lying half-in, half-out of the cold, black Tithonian sea and enjoying the constant, cold Tithonian rain." Tithonians are up to a mile in length, but reduce their bulk to about 100 feet when travelling in different gravities or atmospheres. They are great travellers, and are "highly intelligent, courteous, and gentle beings, fond of music and verse epics of unimaginable length". Because of their longevity and courtship, there are only about 30 Tithonians alive at any one time. For the first time there are three simultaneously pregnant couples, leading to a lack of chlorophyll, which Tithonian babies need a constant diet of throughout their first century – hence Erato's mission to Chloris. Tithonians have no heads, but their skin is a complex structure which allows them to communicate (normally, they lie beside one another and talk through their skins). To build things, a Tithonian ingests the appropriate metals and weaves the object from a shiny web – such as their huge, photon-powered egg-shaped spacecraft. To talk to other species, they have a "humanoid communicator", a collar allowing them to speak through the larynx of the wearer.

Chloris is at "a point in its historical development similar to that of England in the early 18th century ... on the verge of changing from an agricultural to an industrial economy". The few mines are owned by princelings; Erato lands in the territory of Lady Adrasta, whose slaves and serfs are finding it more and more difficult to bring up their quotas of iron ore and tin. There is a threat of revolution by disaffected miners. Erato brings rare ores in his skin, like beads and mirrors, to trade; when he disgorges metal, Adrasta decides to keep him alive – and incarcerates him in a mine, or labyrinth. She then uses Erato's ores to 'salt' her empty mines, while ordering her engineers to discover the secret of Erato's egg so she can send an army to plunder Tithonus' wealth.

In a Chloris country garden: the eggshell and TARDIS models

Fisher was commissioned to write the new four-part serial, now referred to as *The Creature in the Pit*, on Thursday 16 November, with a target delivery date of Friday 15 December; the writer delivered on Thursday 28 December. With Fisher's script, now once more entitled *The Creature From the Pit*, safely in, Adams commissioned Fisher on Friday 12 January to write another storyline under the title *The Gamble With Time*. It was intended that the season opener, a Dalek serial by Terry Nation, would not be recorded until the summer, in the third production slot; as late as March, *The Creature From the Pit* was planned to be broadcast second.

By now, it was known that Mary Tamm would not be returning to play Romana; since another actress had not yet been cast, Fisher continued to write for Tamm's aloof interpretation. Williams briefly toyed with the idea of a new companion – and since Romana was a Time Lord, it was suggested that a different actress could play her in each serial. This frivolous notion would have caused continuity problems, in addition to requiring lots of new reasons for her regenerations. Ultimately, Williams re-thought Romana, feeling that his attempt to break the mould of a 'screamer' with Tamm had been unsuccessful.

> **'Things did get very camp in the writing at times. I had odd ideas ...'**
>
> **David Fisher** • DWM 269

Since completing *The Armageddon Factor* early in December 1978, Tom Baker had undertaken a series of personal appearances, and recorded an instalment of *Late Night Story*; around the New Year, he taped a new season of ITV's factual children's series *The Book Tower*, and was interviewed on *Pebble Mill* on Tuesday 16 January regarding *Doctor Who*'s 500th episode. On Thursday 18, Baker finally signed his contract to appear in the new season of *Doctor Who*. This had hung in the balance since mid-December, when Baker had been offended when his suggestions for some 'extreme' new forms of companion to replace Tamm (either actress Miriam Margolyes as a fat, wheezing woman, or alternatively a talking parrot/cabbage which would sit on his shoulder) had been rejected by Williams. After a night's drinking, Baker wrote a letter to Graeme McDonald, saying he would only continue in the role if he had more control over the show. On hearing this, Williams threatened to resign if McDonald acceded. McDonald, sensing an issue that had become blown out of all proportion, mediated between Baker and Williams to get them working together again.

To replace Tamm, Williams considered Lalla Ward, who had guested as Princess Astra in *The Armageddon Factor*; Ward had got on well with both Baker and the crew throughout. K9 voice artiste John Leeson had also decided to leave the series, and casting calls for both Romana and K9 were sent out to agents on Friday 19 January. Baker suggested to Ward that she should audition – and, having confirmed that the actress was interested, Williams telephoned her to offer the part. Ward accepted, and was contracted on Wednesday 24 January.

Shortly after celebrating his 45th birthday on Sunday 21, Baker departed to Australia on a holiday-cum-promotional tour accompanied by his then-girlfriend, BBC designer Marianne Ford. Arriving on Friday 2 February, he appeared in Sydney on Monday 5 and on *The Mike Walsh Show* on Wednesday 7. The tour was covered in the *Daily Mirror* on Tuesday 13 February, when Baker revealed that he wanted to become a singer – and that production on *Doctor Who* was due to restart on Thursday 15 March.

Ward was announced to the press as the new 375 year-old Romana on Tuesday 6 February at a photocall with K9 in Cadogan Square; the *Daily Telegraph* and *Daily Mirror* both covered the call, and in the *Daily Mail* Ward commented that she had been terrified by the show's monsters as a child. She wanted to create her own

Mist again: Madam Karela interrogates the Doctor

REGULAR CAST Lalla Ward

Lalla Ward is actually the Lady Sarah Ward, daughter of Lord Bangor; 'Lalla' was a childhood name. From an early age, Ward was creative, with a talent for drawing. She also wanted to act, enrolling at the Central School of Speech and Drama in 1967; she graduated in 1971, winning a role in the Hammer horror film *Vampire Circus*. Her career continued with films including *Rosebud* and *The Prince and the Pauper*, plus appearances in TV series including *The Protectors* and *Quiller*. In 1977, she became a regular in the second season of *The Duchess of Duke Street*, playing 'Lottie'.

version of Romana in line with Baker's notion of the show appealing to a family audience via children, becoming a cult like *The Magic Roundabout*. As such, she wanted to make her character silly, but with an IQ of over 500; she disliked the show being serious and pretentious.

McDonald commented on Fisher's scripts to Williams on Thursday 1 February, saying that he had expected something of a higher calibre. The main problem was that it was "littered with schoolboy humour that will reduce Tom's authority and credibility hopelessly"; as examples from Parts One and Two he cited the Beatrix Potter material, jokes about a ball of string and an ass' jawbone, a "take me to your leader" speech, Romana's "hairsuit" comments to the bandits and gags about a mountaineering book.

The rehearsal scripts were revised on Friday 16 February, but still included many of the elements which McDonald had criticised. In Part One, the Doctor was shown alone on the TARDIS floor reading Beatrix Potter's 1901 children's book *The Tale of Peter Rabbit* when Romana and K9 enter from the hold; the Doctor gave other uses for the ass' jawbone ("Stew it up for soup. Use it as a doorstop. Bop an army of two thousand Philistines"). There was a ball of twine from Theseus and Ariadne, relating to the Greek legend of the Minotaur. One of the wolf weeds was described as "a thing – about three foot round – that looks like a tumbleweed". Adrasta's guard was a uniformed figure carrying a shield and a serrated sword: "The sword is wooden, Nuremberg-style (ie, about five foot long), and has the way edge of a Kris. The uniform consists of a metal skull cap, to which are attached flaps of leather, a leather doublet and leather thigh boots." Karela was described as "a woman in her 30s or 40s, in a long dress". Adrasta herself, whom Fisher enjoyed writing for, was "an elegant but formidable woman in her late 30s to early 40s"; when she mistakes Romana to be the Doctor's superior, the Doctor was to retort in a "Lady Bracknellish" manner (a reference to a character in Oscar Wilde's *The Importance of Being Ernest*): "Commander? Can we scratch that one please? If she's a Commander, I'm an Arcturan belly dancer."

Fisher's script set the Chloris exterior in woodlands, with shots of "Karela riding a pony ... Behind Karela come some soldiers and Romana on another 'pony'". The bandits' camp was to be in the open, with "a tent in the background. A Tartar-type tent perhaps". Torvin was inspired by the character of Fagin from Charles Dickens' 1837-9 serial *Oliver Twist*; the other bandits (Edu, Ainu and Moa) were "a fierce lot – scarred with limbs missing". Organon was introduced in Part Two as a "white-bearded wild-haired man in tattered but once ornate robes"; much of his initial conversation with the Doctor was rewritten. For Part Four's TARDIS scenes, it was suggested that K9 should be "plugged into a freestanding communicator bank specially wheeled out for the occasion". Adams and Fisher also decided not to use existing astrological signs, but to have fun creating their own, such as 'Pratus', 'Aquatrion', 'Caprius' and 'Ariel'.

Ealing filming: horrorstruck, the Doctor and Romana watch as K9 succumbs to the wolf weeds

The serial was offered to Christopher Barry, a veteran BBC director who had overseen many *Doctor Whos*, from the first Dalek serial in 1963 to *The Brain of Morbius* in 1975; since then, he had worked on *Angels*, *Nicholas Nickleby* and *All Creatures Great and Small*. Accepting the offer, Barry joined the team in late January prior to taking a short holiday in the Mediterranean, during which he read Fisher's scripts. He was horrified to discover just what he had taken on, realising that the Creature was impossible to achieve and feeling that Williams and Fisher should have taken this into consideration.

The design team included Valerie Warrender on sets, Gillian Thomas on make-up, June Hudson on costume and Mat Irvine on visual effects. Warrender had worked on *The Androids of Tara* the previous year, Hudson had supervised *The Ribos Operation* and Thomas was a newcomer to the show. Irvine had worked on both *The Face of Evil* and *The Stones of Blood*; receiving the scripts at the end of January, he also became extremely concerned about the realisation of Erato, due to the constraints of both time and money; furthermore, the descriptions of the Creature were not consistent with its actions. Since filming could proceed without Erato, Irvine concentrated on the wolf weeds and the model shots. He made several suggestions regarding Erato, such as using a puppet for the mine scenes; Barry rejected this idea.

Auditions for the new voice of K9 were held on Friday 9 March; David Brierley was chosen after a second audition on Friday 16. Brierley was not terribly keen to do the job – but with production dates looming, he was persuaded by Williams and his old friend Barry.

Ideally Barry wanted to shoot the forest sequences on location, but the lack of foliage in March, plus the need for a pit and a flat surface for the wolf weeds to roll along, necessitated the use of the BBC Television Film Studios at Ealing; Warrender pointed out that the watertank on Stage 3B could be used for the Pit. Soil, fibreglass rocks and pot plants were brought onto the Forest set, with dry ice and sprayed water giving a misty effect.

Set dressing began on Saturday 17 March, and Barry enjoyed a couple of days' film rehearsal with the cast. In the role of Adrasta, Barry had cast Myra Frances, whom he had directed in *Z Cars* and had recalled playing a lesbian-inclined ATS woman in *Thirty Minute Theatre*. Eileen Way was cast as Madam Karela for her interesting face; Way had been in the very first *Doctor Who* serial, plus the 1966

SCRIPTING The Creature

Writer David Fisher kept his descriptions of the Tythonian rather vague. Part One referred to "the edge of something vague, blob-shaped and vast" – and, at its climax: "We see something huge and shapeless, emerge from one of the caves. It oozes towards Doran." In Part Two, the Creature probes the mine tunnels with an appendage "shaped like a huge club – not a tentacle". The monster was "like a huge rubbery tank" – and, where Adrasta's men confront it, Fisher indicated that: "Bits of creature overflow from various galleries, in the confined space it is enormous ... Some of the guards open fire on the creature, but their harpoons just disappear into the shapeless mass of the thing without having any effect." In Part Three, as Erato retreats, taking the Doctor with him: "The Creature suddenly 'shimmers'. A thread or series of glittering threads appears from the front of the Creature and starts to weave a net between it and its enemies ..." When the Doctor tries to communicate with Erato: "Suddenly part of the Creature – a large amorphous lump, like a huge fist – shoots out ... The lump suddenly 'points' like a finger at something on the floor". Later on, part of the Creature "swiftly oozes or flows" towards the Doctor.

movie *Daleks: Invasion Earth 2150AD*. John Bryans, Edward Kelsey and Tim Munro were selected to play the bandits Torvin, Edu and Ainu respectively; Bryans opted to play Torvin with a Yiddish accent, the character reminding him of Alec Guinness' Fagin in the 1948 movie *Oliver Twist*; Kelsey, a former *Z Cars* regular, was later a voice artiste on *Dangermouse*. Playing the small role of Engineer Doran was regular stuntman Terry Walsh, who could perform the character's fall into the Pit. Ward was disappointed with Romana's role, feeling her lines were fudged, being neither written for her or her predecessor; Frances and Walsh also disliked the dialogue.

Studio taping: Lalla Ward carries K9; Myra Frances and Eileen Way go hatless behind

Shooting on 16mm film was due to begin on Tuesday 20, but was delayed by a union dispute over a wrongfully dismissed employee. The plan was to shoot the sequences of the Doctor on the Pit Face Wall at the start of Part Two (when eventually filmed, Baker ad-libbed the contents of the *Teach Yourself Tibet* phrasebook and used his scarf for climbing, as opposed to the rope he was scripted to find in his pockets). Scenes at the 'Bottom of Pit' bridging Parts One and Two would have followed (a green light being used to indicate Erato's approach). Shots of Adrasta's party looking up from inside the Pit were also scheduled, although a planned shot of Erato was abandoned. These scenes had to be fitted in later during the Ealing shoot; the script was also changed so that the Doctor now fell after Adrasta kicked soil down on him (originally, he was to lose his footing, making a wild grab at a sapling which then gives way). As Adrasta, Frances wore 'snake-like' silver make-up; her tight purple costume was based on a torso cast taken by Hudson's colleague Roger Oldhamstead. The natives of Chloris sported "un-natural" red and black colours, with the guards wearing spray-painted ice hockey masks.

On Wednesday 21, the crew were joined by Ward and K9 operator Nigel Brackley, who brought along both radio-controlled and lightweight dummy K9 props; Barry disliked the robot, feeling it detracted from the Doctor. Ward hated the costume Hudson had given her; the designer had seen Romana as a 'delicate flower', and created a variant of Tamm's costume from *The Ribos Operation* – a white chiffon gown over a silver bodystocking. Ward also complained about her hairstyle, thinking Romana looked like a bimbo. Williams asked her to tolerate the look for this serial, promising her more say in future.

Scenes at the Pit Platform were planned for the Wednesday, with Walsh performing stunt falls and leaps as both Doran and the Doctor into the shallow, mattress-lined pit. Irvine supplied the five wolf weed props – radio-controlled devices which, unfortunately, proved to be susceptible to random signals from the crew's equipment; in addition, the gears burned out. One dummy wolf weed exploded when fired upon by K9, and the shot of the wolf weeds burying the dog was filmed in reverse, with wires pulling the props off K9. Baker ad-libbed to inject more humour into the scene, and Adrasta's declaring K9 to be "paralysed" was dropped.

Roasted vegetables: K9 takes on the wolf weeds

Shooting of Part Two's first scene was not completed on the Wednesday, and so formed part of the Thursday's work, along with the Part One scenes at the Giant Shell in the Clearing; the scene continued on Friday 23, when the Doctor's capture was filmed. After the weekend, live-action filming concluded on Monday 26 (planned as the model day). The Clearing scene from Friday was completed, after which three Forest scenes were shot, including the bandits' attack (as supervised by Walsh) and the Part Four scene in which Karela follows the bandits; the final sequence showed the bandits in the Palace Shrubbery for Part Three. A small amount of 35mm model filming was undertaken for Part Four, showing the model TARDIS by the egg, Erato's ship lifting off and then the complex TARDIS/Erato manoeuvre about the star; also filmed was a shot of the TARDIS travelling in space for Part One.

Rehearsals for studio recording began on Thursday 29 March. Although Barry had worked with Baker previously, he now found that the star had taken firm control – largely, he thought, through working with less experienced directors and weak scripts. At one juncture, Baker disagreed with Barry and told the rest of the cast how the scene should be played; Barry gave the star his head, then swiftly re-inforced his authority. Baker also insisted on rewriting dialogue, a trait which rubbed off on Ward; at this time, the first signs of a relationship between Baker and Ward began to show.

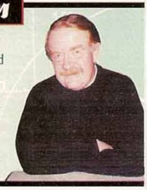
> **'When that monster first appeared waving its remarkable tentacle, you could have heard a pin drop in the gallery!'**
>
> **John Nathan-Turner** • DWM 233

Brierley had been formally contracted on Wednesday 28; he immediately found that he got on well with Brackley and Baker, sharing Baker's desire to make K9 more fun. After considering Max Wall, Kevin Stoney and Timothy Bateson for the role of Organon, Barry cast Geoffrey Bayldon, who had just filmed the first season of *Worzel Gummidge*; Barry had recalled Bayldon's starring role in *Catweazle*, and had used him in an episode of *All Creatures Great and Small* the previous year. Playing Tollund was Morris Barry, a former BBC producer who had directed *The Moonbase*, *The Tomb of the Cybermen* and *The Dominators*. A distant relative of Christopher Barry, Morris Barry had only recently returned to acting after leaving the BBC, for whom he had produced *Poldark* and *Count Dracula*.

On Friday 30, Barry viewed the model rushes and was horrified to see that the wires on the TARDIS were plainly visible, and that the perspective in the space sequences was wrong; he blamed Irvine and film cameraman Paul Wheeler.

REGULAR CAST David Brierley

Born in Yorkshire in 1935, David Brierley had won a scholarship to Sadler's Wells to become a ballet dancer, but after damaging his leg became a theatre stage manager and started to act as a juvenile. His acting career continued with extensive theatre work at Northampton as well as the Royal Court Theatre. He also worked on radio and television in shows including *Coronation Street*, *The Law of the Land* and *Frankie Howerd Strikes Again*.



FILMING *Animal Magic*

On Monday 26 March 1979, during filming for *The Creature From the Pit* at Ealing Studios, Tom Baker – still wearing the wooden yoke from Part One – filmed a piece to camera for the long-running children's wildlife programme *Animal Magic*. Staying in character, 'the Doctor' recalled a conversation about large or deadly animals he has met on his travels; aliens represented by colour caption slides included the Shrivenzale from *The Ribos Operation* ("six buffaloes a day it used to eat, and two wheelbarrow-loads of coconuts – unbroken!"), the Krynoid from *The Seeds of Doom* ("it had this idea that it could turn all the daffodils and hyacinths and elderberry bushes ... and rose trees into deadly enemies of Man"), the Wirrn from *The Ark in Space* ("with a sting so fierce it could have done in an elephant in five seconds") and the Fendahl from *Image of the Fendahl* ("it would just walk past someone ... and suck the life right out of them"). At the end of the piece, 'the Doctor' asked the audience: "You don't believe it? Well, you look next time I'm on! Bye-bye!"

Williams also deemed the material unusable, sanctioning an expensive reshoot, ideally for Wednesday 11 April. This marked a further deterioration in the production office's relations with the Visual Effects department.

Script worries grew among the cast as rehearsals continued; meanwhile, Barry was bothered by the Creature. He and Williams made several visits to the Visual Effects workshop – where Irvine explained the Creature was not ready, bar its proboscis mechanism. Barry changed his mind, agreeing to use model corridors to make Erato ooze along, possibly using CSO. Irvine explained this was not possible in the time left; as it stood, since time was running out, the prop could not be tested or rehearsed. Barry suggested scrapping or rethinking the creature, which Williams said was impractical.

The first studio session began in TC6 on Monday 9 April, each day's recording running between 2.30 and 5.15pm and then from 7.30 to 10.00pm. The first scene scheduled was the Doctor encountering Erato in the Mine Gallery in Part Two – and so Irvine's Creature was brought onto the set. Erato, constructed over a framework largely consisting of meteorological balloons, was occupied by five operators, who moved the Creature's flexible proboscis – which left it looking distinctly phallic. Cast and crew looked on in silence ... until one of the lighting crew piped up, "My, he's a big boy." Williams joined in the ensuing laughter, saying that the monster was unsuitable and would have to be modified – notably to cut down the lighting effect inside the prop. Recording continued as far as possible with the cast getting used to Erato, covering the Part Two sequences showing the Doctor meeting Organon and going to his cave. CSO model shots placing Erato onto a model set were taped for Parts One and Two using Irvine's miniature, which contained internal lights and 'breathed' with air bladders. The action then moved to the linked sets of the Palace Ante Room and Audience Chamber for scenes in Parts One and Two. To add to Williams' concern over the Creature – which he thought resembled "a giant green blancmange with a four-foot phallus", as he later complained to Visual Effects – recording was disrupted when a party of 30 unsupervised visitors from Television Liaison wandered first into TC6's control gallery, and then into the studio.

Recording on Tuesday 10 began with scenes in the Bandits' Tent; a roll-back-and-mix effect was used where K9 disintegrates the metal hoard. Taping then switched back to various Parts Three and Four scenes in the Palace Ante Room, Audience Chamber and the doorway at the end of the Ante Room. Here, the illuminated shield/communicator prop was used; Ward had pre-recorded dialogue for Romana's conversation with Erato, and K9's ticker-tape function was used. Roll-back-and-mix was again employed for the TARDIS' departure.

Rehearsals began again on Wednesday 11 April. On Tuesday 17 and Wednesday 18, the model sequences were re-filmed on the Visual Effects model stage. On Thursday 19, Baker and Frances pre-recorded their 'Erato' speeches for Part Four.

The second studio session spanned three days from Sunday 22, again in TC6. After the film sequences were transferred to videotape, recording in the mine sets began on Set A, which featured as a variety of tunnel sections for all the scenes in the second half of Part Two. Also taped were some cutaway shots of the Erato model seen in the mines at the end of the same episode; in these shots, Baker and Bayldon were CSOed over the model of the creature. Set B was also used from the end of Part Two, to indicate the other side of Erato's eggshell. A complex set of CSO shots had Organon and the guards watching a blue CSO flat on the set into which was placed first the new Erato monster and then the eggshell; yellow electronic effects were superimposed, and the eggshell was faded in. Erato had now been modified so that it had two arms with fingers, and looked less phallic. Recording continued to the scene where Adrasta declares that K9 will break through the shell.

Taping on Monday 23 continued with the mine scenes in sequence for the rest of Part Three with the exception of complex CSO shots (such as when Erato burns the communicator image into the wall, and the defocused point-of-view shots as Torvin and Edu look at the shield). A recording break was staged to replace the solid shell with the polystyrene version for Baker to walk through. The end of Part Three required more complex CSO inserts, with Baker, Frances and the creature inlaid against the model creature, with a similar shot for the bandits; the shield image was superimposed over a shot of Adrasta screaming. The final shot of the day was the CSO shot of the bandits against Erato which begins Part Four.

Tuesday 24 began with all remaining mine scenes for Part Four, with one shot of the wolf weeds moving (this was recorded in reverse). The rest of the day was devoted to the TARDIS scenes, during which Brierley also recorded K9's dialogue for the film sequences; the model film inserts were also played back and keyed to the TARDIS scanner by CSO. The state of the TARDIS set bothered Warrender, who pointed out that the door mechanism needed oiling, the metal frame was rusting and the CSO scanner was almost unusable. The Doctor's grey coat from Season 13 could be seen on set, with his outfit from *The Talons of Weng-Chiang* hanging on a coathanger. The box of debris found by Romana in Number Four Hold included the beam machine from *The Stones of Blood*. For the 'dangerous manoeuvres', a rippling, reflective Mirrorlon surface was used to distort the picture. Parts of the console were rigged to explode.

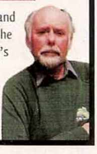
In the Pit, the Doctor consults mystic Organon – and finds that Aquatrion is in Caprius, probably

A gallery-only effects day in TC1 on Friday 27 April added electronic effects such as K9's ray beam, the blue communicator glow and numerous elements in the TARDIS scenes; the titles, originally planned for recording on the last studio day, were also completed.

To save time in the main edit, Barry cut together a rough version on Shibaden videotape. Main editing took place on Wednesday 16, Saturday 19, Sunday 20, Tuesday 22 and Thursday 24 May with minimal cuts. Some model inserts of Erato intended for Parts One and Two were not used, and Torvin telling two bandits to stay at the camp and hide the loot was trimmed from Part Two. A shot of two

DIRECTOR Christopher Barry

The Creature From the Pit was the last of ten Doctor Who serials directed by Christopher Barry, who continued to work at the BBC on shows like *All Creatures Great and Small*, *Juliet Bravo* and *The Tripods*. Barry retired from the BBC in 1984, but has continued to work in corporate video, alongside work for ITV and as a drama tutor; he also directed 1995's independently-produced Doctor Who spin-off video *Downtime*.



guards emerging from the audience chamber was dropped from Part Four, along with a cut during the scene in which the Doctor, Romana and Erato consider Chloris' plight (when Romana says the Doctor's work is madness, he replies: "That's what they said to Albert Jenkinson ... Wonderful man. He invented a rocket ship that could cross the Universe powered by a single packet of budgie seed." Romana asks if it worked, and the Doctor replies: "No ... The idea was madness"). The reprise of Parts Two and Four differed slightly by having the closing seconds of the previous episode removed. First edits of all the episodes were prepared, apart from Part Three where a second edit was made, apparently to remove a shot with a knife.

Barry met with regular composer Dudley Simpson on Monday 21, and Simpson viewed the edited programmes on Thursday 7 June. Almost 13 minutes' music for Parts One and Two was recorded at Lime Grove on Thursday 14, with Part One being dubbed on Friday 15 and Part Two on Wednesday 20. Around 16 minutes' music was recorded on Tuesday 26 for the final two episodes; Simpson used a regular theme for Baker's Doctor as the Doctor goes to speak to Erato in Part Four. After a week away filming *All Creatures Great and Small*, Barry returned to dub Parts Three and Four on Wednesday 11 July; these were viewed by Williams and McDonald on Thursday 2 August.

A post-mortem on the visual effects work was attended by Williams, Barry, Irvine and Michealjohn Harris, the Head of Visual Effects. This was one of the most unhappy encounters of Barry's career; the director was aware he was a hard taskmaster, but felt that his standards had been compromised. Irvine was aggrieved by the comments made by Williams and Barry about Erato, and Harris defended Irvine's assertion that he had not had a fair hearing.

The Sun carried an item on Frances to coincide with Part One's broadcast, in which she talked about the perils of using a public toilet in *Doctor Who* make-up.

> **'The cast was good. The monster was the problem – it just wasn't viable!'**
>
> **Christopher Barry** • DWB (1985)

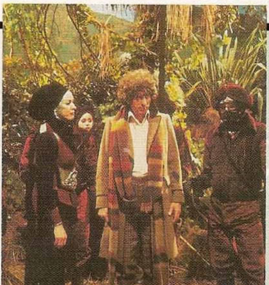
Viewing figures for *The Creature From the Pit* were about seven million down on those for its precursor, *City of Death* (the story which *The Gamble With Time* had mutated into), largely because the ITV network had started broadcasting again on Wednesday 24 October, after two months off the air. The movie *Gold* was networked against Part One, after which most regions screened John Wayne movies while LWT opted for *CHiPs*. However, the BBC had the edge for the rest of the season, with higher viewing figures than the previous year (and a good Audience Appreciation score for Part Two).

Fisher novelised his own scripts as *Doctor Who and The Creature From the Pit*, injecting far more humour and re-instating a lot of the background about the jobless miners, and how Adrasta stole Erato's vocaliser to lure it into the tunnels and so close the pit. With a cover painting by Brian Dennington, the book was issued in January 1981 as both a Target paperback and a WH Allen hardback.

The tyrannical Lady Adrasta – about to lose her metal monopoly

The serial was sold overseas by BBC Enterprises: to Australia, where it was purchased in February 1980 (several cuts were made so that it could air with a 'G' rating later that year, notably shots of Adrasta holding a knife to the Doctor's throat in Part Three, plus Karela knifing a bandit and the Doctor outlining Chloris' peril in Part Four); to New Zealand, where it first aired over October and November 1980; to Canada, where it was screened in 1982. In addition, *The Creature From the Pit* has been syndicated in North America since 1981, where it is also shown as a 91-minute TV movie. UK Gold first aired the serial episodically in April 1994 and as a compilation in May 1994. The BBC retains digital D3 copies of all four episodes plus the first edit of Part Three, all taken from the original two-inch 625-line tapes. DWM

SERIAL 5G The Creature From the Pit



CAST **Tom Baker** *Doctor Who with* **Myra Frances** *Adrasta*, **Eileen Way** *Karela*, **Lalla Ward** *Romana*, **David Brierley** *Voice of K9*, **David Telfer** *Huntsman* [1,4]*, **John Bryans** *Torvin*, **Edward Kelsey** *Edu*, **Tim Munro** *Ainu*, **Terry Walsh** *Doran* [1]*, **Morris Barry** *Tollund* [1], **Geoffrey Bayldon** *Organon* [2-4], **Tommy Wright** *Guardmaster* [2-3], **Philip Denyer** *Guard* [2-3], **Dave Redgrave** *Guard* [3].
** Also appears in Part Two, uncredited*

EXTRAS **Bobby James** *Engineer*; **Ian Munroe, Reg Turner, Ron Nunnery, Barry Summerford, Robert Smythe, Roy Brent** *Guards*; **Gail Hunter** *Handmaiden*; **Billy Gray, Douglas Bather, Nick Joseph, George Miller, Laurie Goode** *Bandits, including Moa*; **Denny Powell** *Stuntman/Bandit*; **Max Faulkner** *Stuntman/Guard*; **Derek Southern, John Cannon** *Guards*; **Mike Handley, Ridgewell Hawkes, Jerry Judge, Reg Woods** *Bearers*; **Terry Walsh** *Stunt Double for Doctor Who*.

CREDITS *Written by* **David Fisher**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Production Assistant* **Romey Allison**. *Production Unit Manager* **John Nathan-Turner**. *Director's Assistant* **Carol Snook**. *Assistant Floor Manager* **David Tilley** *[with* **Kate Osborne**, *uncredited, on film sequences]*. *Film Cameraman* **David Feig***. *Film Sound* **Doug Mawson***. *Film Editor* **MAC Adams***. *Lighting* **Warwick Fielding**. *Sound* **Anthony Philpott**. *Senior Cameraman* **Rodney Taylor**. *Vision Mixer* **James Gould**. *Visual Effects Designer* **Mat Irvine**. *Electronic Effects* **Dave Chapman**. *VT Editor* **Rod Waldron**. *Costume Designer* **June Hudson**. *Make-up Artist* **Gillian Thomas**. *Script Editor* **Douglas Adams**. *Designer* **Valerie Warrender**. *Producer* **Graham Williams**. *Director* **Christopher Barry**. BBC © 1979
** Credited on Part One only*

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	27 October 1979	6.00-6.25pm	23'32"	9.3M (43rd)	–
Part Two	3 November 1979	6.05-6.30pm	24'03"	10.8M (23rd)	67
Part Three	10 November 1979	6.00-6.25pm	23'55"	10.2M (36th)	–
Part Four	17 November 1979	6.00-6.25pm	24'08"	9.6M (36th)	–

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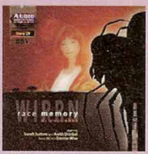

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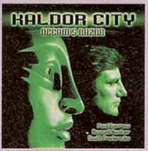

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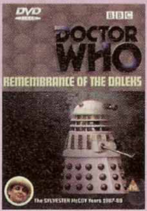

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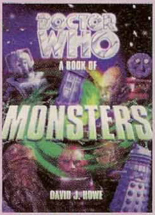

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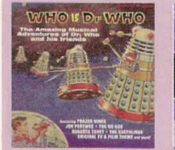

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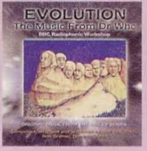

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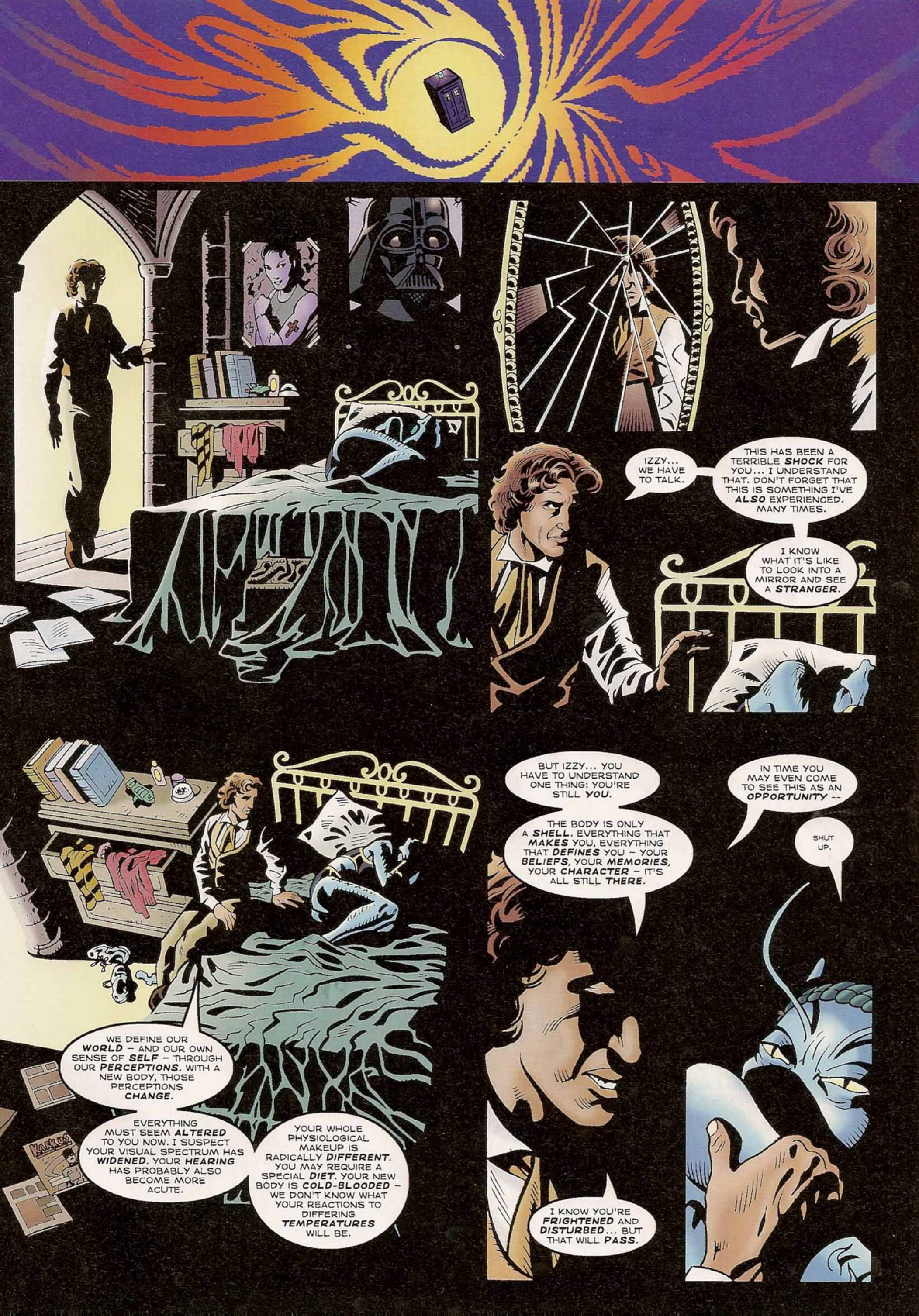
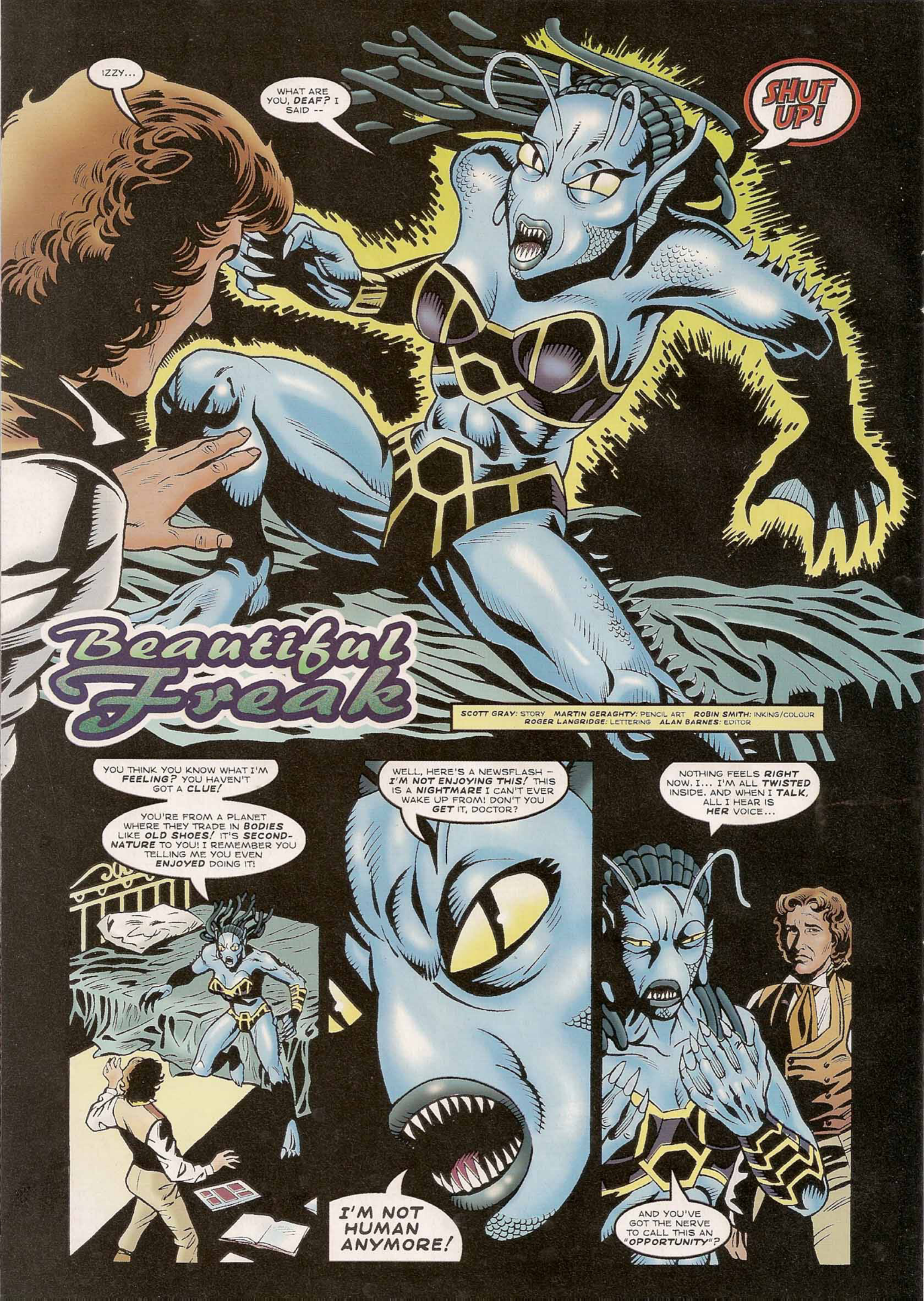
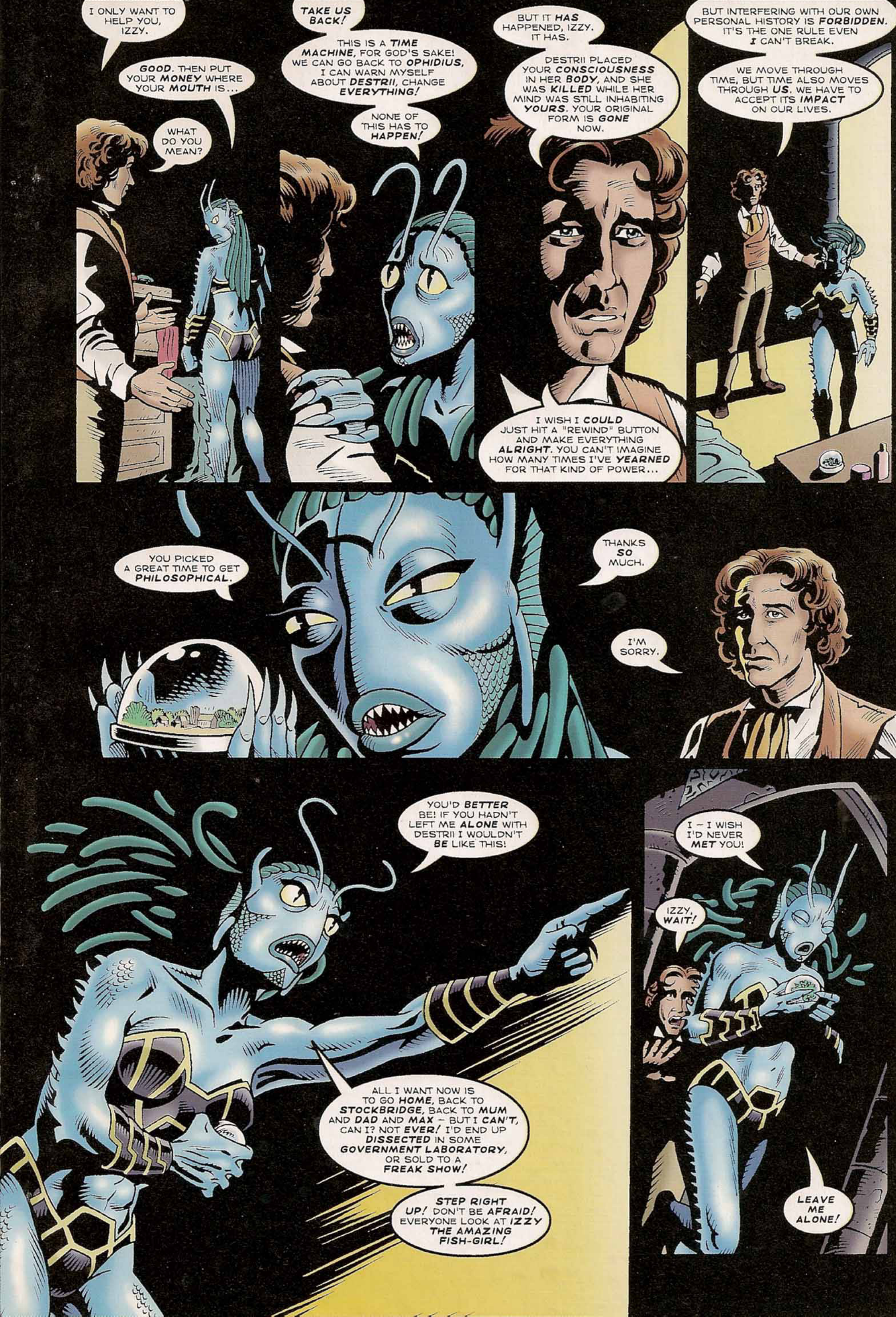

IZZY... WE HAVE TO TALK.
THIS HAS BEEN A TERRIBLE SHOCK FOR YOU... I UNDERSTAND THAT. DON'T FORGET THAT THIS IS SOMETHING I'VE ALSO EXPERIENCED. MANY TIMES.
I KNOW WHAT IT'S LIKE TO LOOK INTO A MIRROR AND SEE A STRANGER.
WE DEFINE OUR WORLD – AND OUR OWN SENSE OF SELF – THROUGH OUR PERCEPTIONS. WITH A NEW BODY, THOSE PERCEPTIONS CHANGE.
EVERYTHING MUST SEEM ALTERED TO YOU NOW. I SUSPECT YOUR VISUAL SPECTRUM HAS WIDENED. YOUR HEARING HAS PROBABLY ALSO BECOME MORE ACUTE.
YOUR WHOLE PHYSIOLOGICAL MAKEUP IS RADICALLY DIFFERENT. YOU MAY REQUIRE A SPECIAL DIET. YOUR NEW BODY IS COLD-BLOODED – WE DON'T KNOW WHAT YOUR REACTIONS TO DIFFERING TEMPERATURES WILL BE.
KARKUS
BUT IZZY... YOU HAVE TO UNDERSTAND ONE THING: YOU'RE STILL YOU.
THE BODY IS ONLY A SHELL. EVERYTHING THAT MAKES YOU, EVERYTHING THAT DEFINES YOU – YOUR BELIEFS, YOUR MEMORIES, YOUR CHARACTER – IT'S ALL STILL THERE.
I KNOW YOU'RE FRIGHTENED AND DISTURBED... BUT THAT WILL PASS.
IN TIME YOU MAY EVEN COME TO SEE THIS AS AN OPPORTUNITY --
SHUT UP.

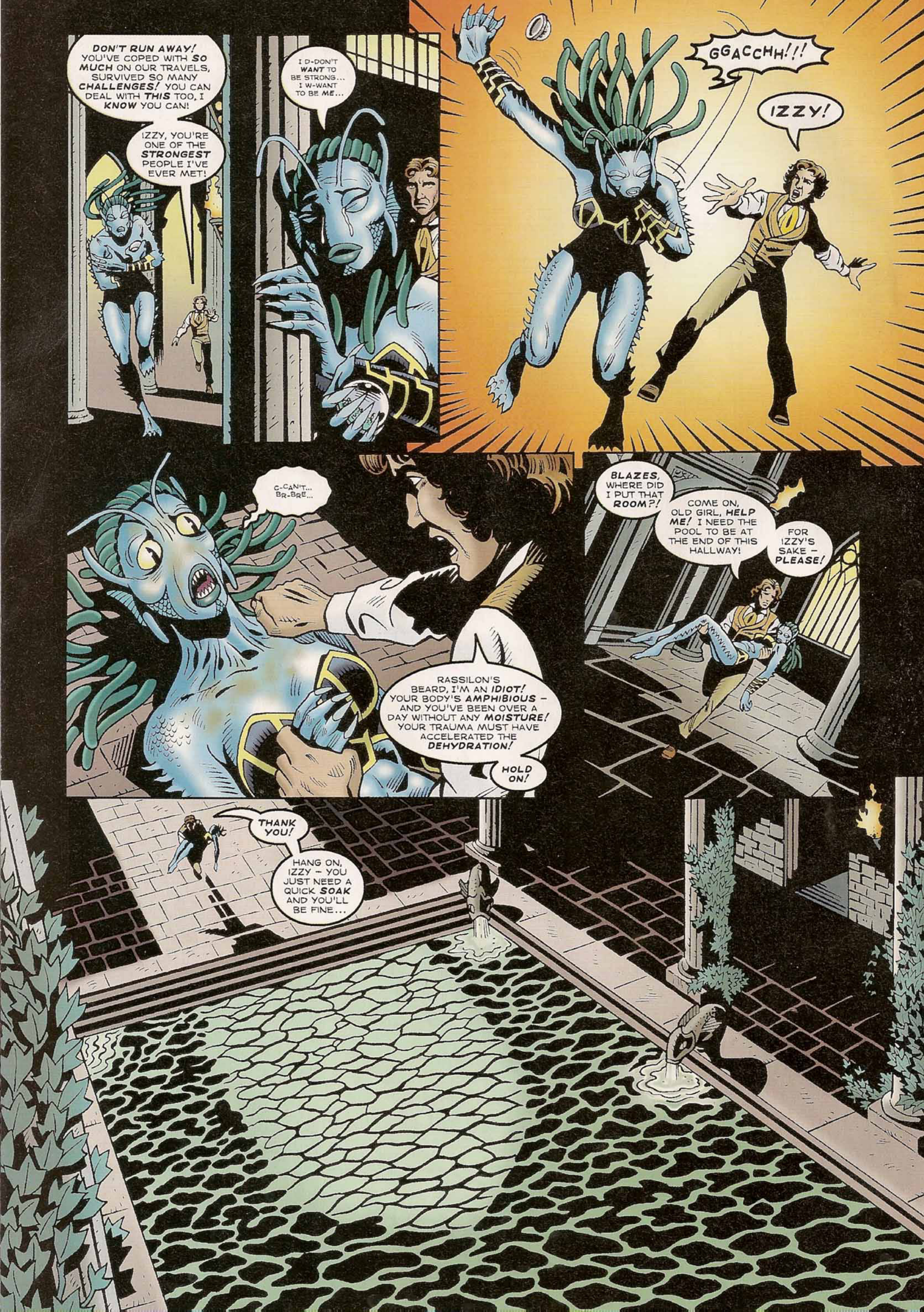


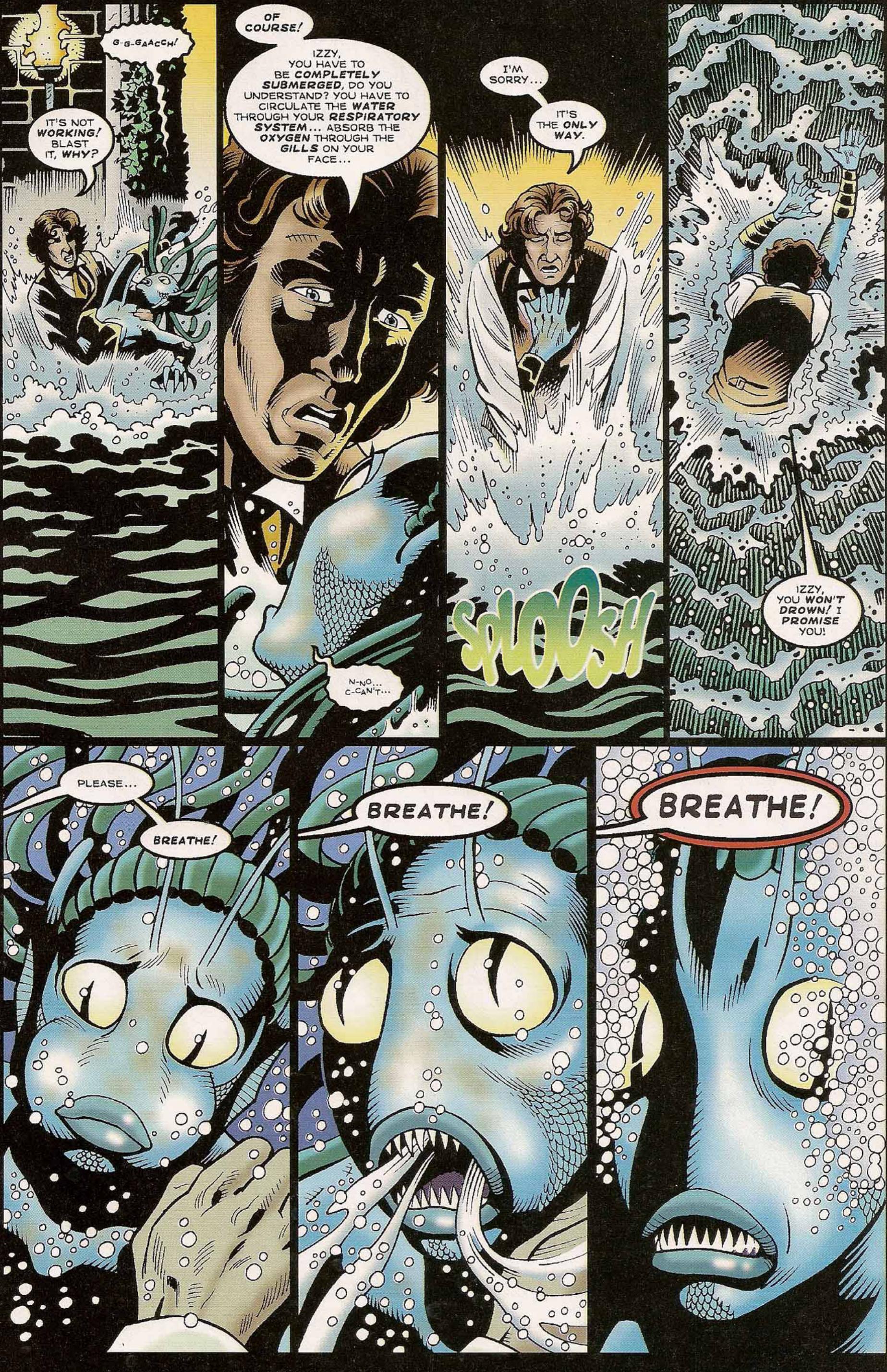
Beautiful Freak

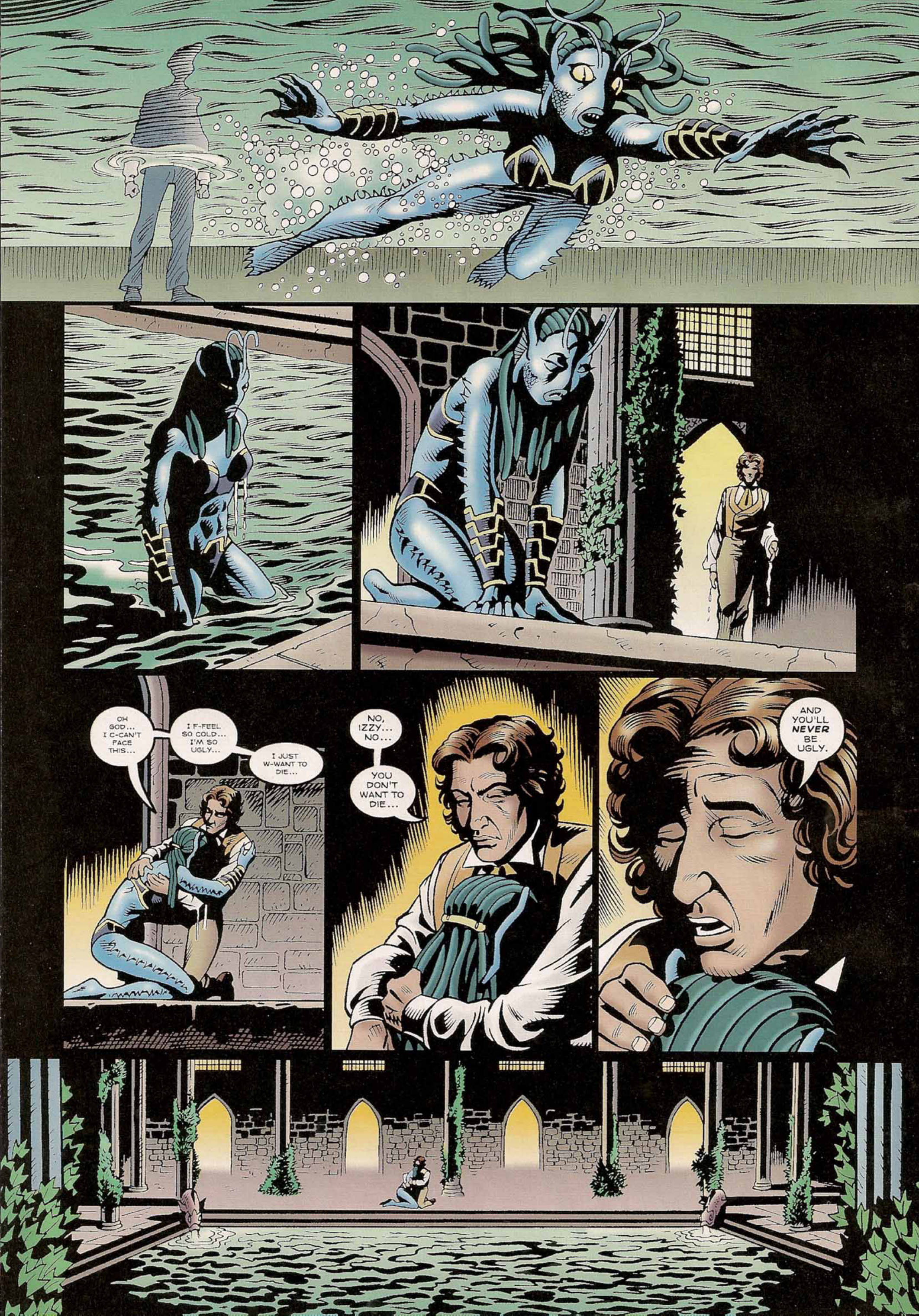
SCOTT GRAY: STORY **MARTIN GERAGHTY:** PENCIL ART **ROBIN SMITH:** INKING/COLOUR
ROGER LANGRIDGE: LETTERING **ALAN BARNES:** EDITOR

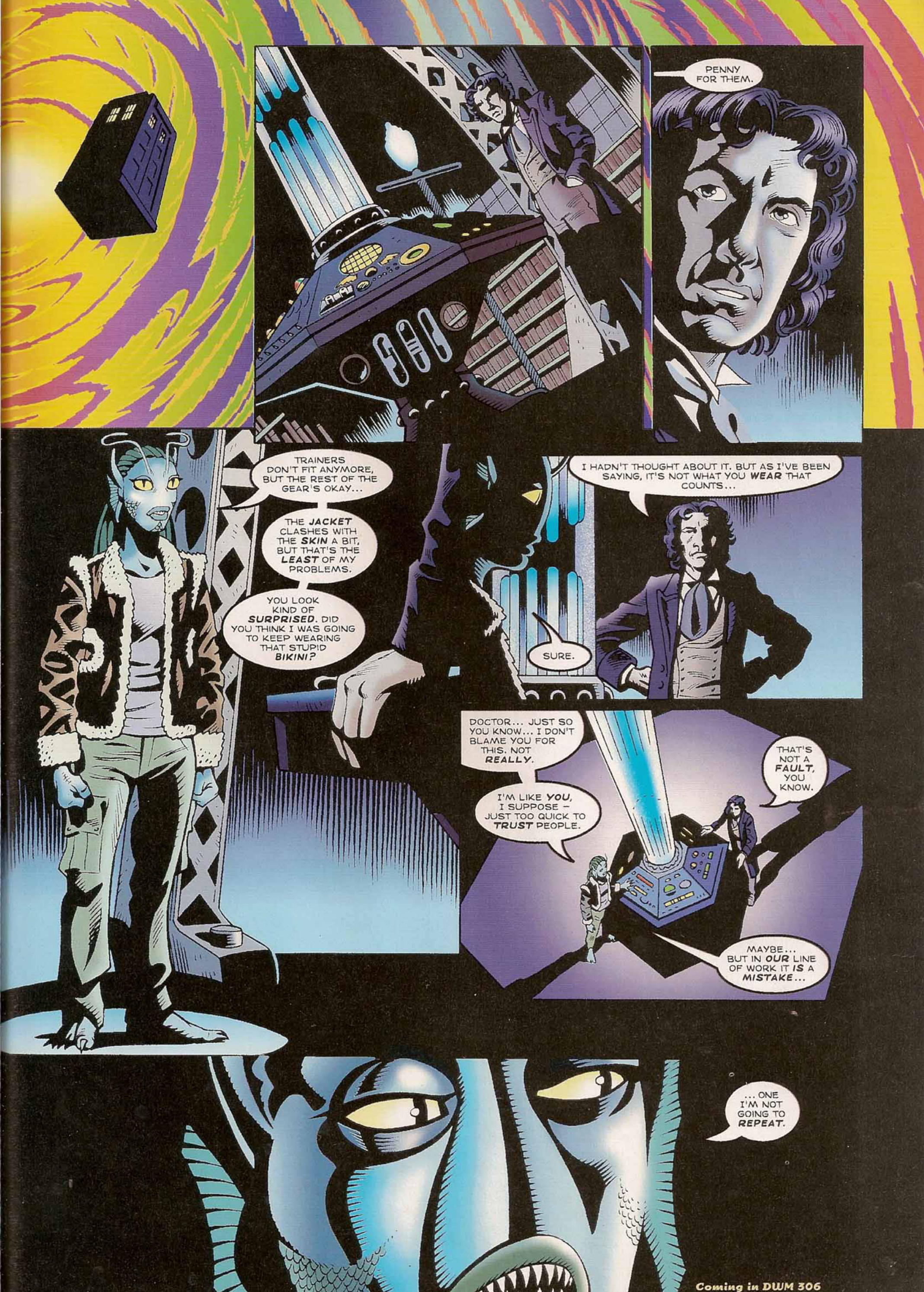
IZZY...
WHAT ARE YOU, **DEAF?** I SAID --
SHUT UP!
YOU THINK YOU KNOW WHAT I'M **FEELING?** YOU HAVEN'T GOT A **CLUE!**
YOU'RE FROM A PLANET WHERE THEY TRADE IN **BODIES** LIKE **OLD SHOES!** IT'S **SECOND-NATURE** TO YOU! I REMEMBER YOU TELLING ME YOU EVEN **ENJOYED** DOING IT!
WELL, HERE'S A NEWSFLASH – ***I'M NOT ENJOYING THIS!*** THIS IS A **NIGHTMARE** I CAN'T EVER WAKE UP FROM! DON'T YOU **GET** IT, DOCTOR?
I'M NOT HUMAN ANYMORE!
NOTHING FEELS **RIGHT** NOW. I... I'M ALL **TWISTED** INSIDE. AND WHEN I **TALK**, ALL I HEAR IS **HER** VOICE...
AND YOU'VE GOT THE NERVE TO CALL THIS AN ***"OPPORTUNITY"?***


I ONLY WANT TO HELP YOU, IZZY.
GOOD. THEN PUT YOUR MONEY WHERE YOUR MOUTH IS...
WHAT DO YOU MEAN?
TAKE US BACK!
THIS IS A TIME MACHINE, FOR GOD'S SAKE! WE CAN GO BACK TO OPHIDIUS, I CAN WARN MYSELF ABOUT DESTRII, CHANGE EVERYTHING!
NONE OF THIS HAS TO HAPPEN!
BUT IT HAS HAPPENED, IZZY. IT HAS.
DESTRII PLACED YOUR CONSCIOUSNESS IN HER BODY, AND SHE WAS KILLED WHILE HER MIND WAS STILL INHABITING YOURS. YOUR ORIGINAL FORM IS GONE NOW.
I WISH I COULD JUST HIT A "REWIND" BUTTON AND MAKE EVERYTHING ALRIGHT. YOU CAN'T IMAGINE HOW MANY TIMES I'VE YEARNED FOR THAT KIND OF POWER...
BUT INTERFERING WITH OUR OWN PERSONAL HISTORY IS FORBIDDEN. IT'S THE ONE RULE EVEN I CAN'T BREAK.
WE MOVE THROUGH TIME, BUT TIME ALSO MOVES THROUGH US. WE HAVE TO ACCEPT ITS IMPACT ON OUR LIVES.
YOU PICKED A GREAT TIME TO GET PHILOSOPHICAL.
THANKS SO MUCH.
I'M SORRY.
YOU'D BETTER BE! IF YOU HADN'T LEFT ME ALONE WITH DESTRII I WOULDN'T BE LIKE THIS!
ALL I WANT NOW IS TO GO HOME, BACK TO STOCKBRIDGE, BACK TO MUM AND DAD AND MAX – BUT I CAN'T, CAN I? NOT EVER! I'D END UP DISSECTED IN SOME GOVERNMENT LABORATORY, OR SOLD TO A FREAK SHOW!
STEP RIGHT UP! DON'T BE AFRAID! EVERYONE LOOK AT IZZY THE AMAZING FISH-GIRL!
I – I WISH I'D NEVER MET YOU!
IZZY, WAIT!
LEAVE ME ALONE!


DON'T RUN AWAY! YOU'VE COPED WITH SO MUCH ON OUR TRAVELS, SURVIVED SO MANY CHALLENGES! YOU CAN DEAL WITH THIS TOO, I KNOW YOU CAN!
IZZY, YOU'RE ONE OF THE STRONGEST PEOPLE I'VE EVER MET!
I D-DON'T WANT TO BE STRONG... I W-WANT TO BE ME...
GGACCHH!!!
IZZY!
C-CAN'T... BR-BRE...
RASSILON'S BEARD, I'M AN IDIOT! YOUR BODY'S AMPHIBIOUS – AND YOU'VE BEEN OVER A DAY WITHOUT ANY MOISTURE! YOUR TRAUMA MUST HAVE ACCELERATED THE DEHYDRATION!
HOLD ON!
BLAZES, WHERE DID I PUT THAT ROOM?!
COME ON, OLD GIRL, HELP ME! I NEED THE POOL TO BE AT THE END OF THIS HALLWAY!
FOR IZZY'S SAKE – PLEASE!
THANK YOU!
HANG ON, IZZY – YOU JUST NEED A QUICK SOAK AND YOU'LL BE FINE...


G-G-GAACCH!
IT'S NOT **WORKING!** BLAST IT, **WHY?**
OF COURSE!
IZZY, YOU HAVE TO BE **COMPLETELY SUBMERGED**, DO YOU UNDERSTAND? YOU HAVE TO CIRCULATE THE **WATER** THROUGH YOUR **RESPIRATORY SYSTEM**... ABSORB THE **OXYGEN** THROUGH THE **GILLS** ON YOUR FACE...
N-NO... C-CAN'T...
I'M SORRY...
IT'S THE **ONLY WAY.**
SPLOOSH
IZZY, YOU **WON'T DROWN!** I **PROMISE** YOU!
PLEASE...
BREATHE!
BREATHE!
BREATHE!


OH GOD... I C-CAN'T FACE THIS...
I F-FEEL SO COLD... I'M SO UGLY...
I JUST W-WANT TO DIE...
NO, IZZY... NO...
YOU DON'T WANT TO DIE...
AND YOU'LL *NEVER* BE UGLY.


PENNY FOR THEM.
TRAINERS DON'T FIT ANYMORE, BUT THE REST OF THE GEAR'S OKAY...
THE *JACKET* CLASHES WITH THE *SKIN* A BIT, BUT THAT'S THE *LEAST* OF MY PROBLEMS.
YOU LOOK KIND OF *SURPRISED*. DID YOU THINK I WAS GOING TO KEEP WEARING THAT STUPID *BIKINI?*
I HADN'T THOUGHT ABOUT IT. BUT AS I'VE BEEN SAYING, IT'S NOT WHAT YOU *WEAR* THAT COUNTS...
SURE.
DOCTOR... JUST SO YOU KNOW... I DON'T BLAME YOU FOR THIS. NOT *REALLY*.
I'M LIKE *YOU*, I SUPPOSE – JUST TOO QUICK TO *TRUST* PEOPLE.
THAT'S NOT A *FAULT*, YOU KNOW.
MAYBE... BUT IN *OUR* LINE OF WORK IT *IS* A *MISTAKE*...
... ONE I'M NOT GOING TO *REPEAT*.

Coming in DWM 306
THE WAY OF ALL FLESH

Barnacled BBV

Recording took place in early April for forthcoming BBV audio release *The Barnacled Baby* by Anthony Keetch. The play, which tells the story of a lone Zygon warlord trapped in Victorian London, features Deborah Watling and her *Tomb of the Cybermen* co-star Clive Merrison. Directed by prolific BBV author Paul Griggs, the play will be released in June.

Sil life!

A number of extras have been announced for BBC Worldwide's *Vengeance on Varos* DVD, scheduled for release in October. A one-inch studio recording spool for the story still exists, and this will be used as the basis for a small feature showing how director Ron Jones used multiple retakes to give him the shots he needed. Early edits of both episodes exist, and these will provide a number of extended and deleted scenes for inclusion on the disc.

A commentary for the disc was recorded in late March, reuniting the Doctor, Peri and Sil – actors Colin Baker, Nicola Bryant and Nabil Shaban. In a departure from previous DVD releases, *Vengeance* will not include an isolated music soundtrack, as the incidental score was used so sparsely throughout the story. However, the full production sound (before music and sound effects were added) was retained on the master tapes and may be included as an alternative.

No time for Iris

Big Finish have opted to postpone their plans for a series of books and CDs centred around Paul Magrs' popular Time Lady character, Iris Wildthyme. Producer Gary Russell explains: "2001 is a very busy year for us, and with the *Excelsis* project [see opposite], 12 other *Doctor Who* audios, plus our Bernice Summerfield and *Tomorrow People* ranges, 2002 seems to be following the same pattern. We believe poor Iris might get lost in the crowd, which wouldn't be good for anyone, not least our listeners and readers. We've not given up on Iris, but we need to have a rethink about how we integrate her into our schedules to everyone's benefit."

Swinging back!

It just goes to show that there's hope for missing episodes yet! *Girl on the Trapeze*, a lost adventure from the first season of *The Avengers*, written by the late Dennis Spooner, appears to have been discovered in the television archives of the University of California, Los Angeles (UCLA). This was the sixth episode, which originally aired live on 11 February 1961, and also showcased the designs of *Who* director Paul Bernard.

ADDITIONAL BIG FINISH AUDIOS FOR 2002 – AND THE RETURN OF SOME FAMILIAR FACES

The Three (extra) Doctors!

Big Finish Productions has announced a special project for next year – three additional *Doctor Who* audios, featuring the Fifth, Sixth and Seventh Doctors.

As previously reported, the first six months of 2002 will see the release of Paul McGann's second audio 'season' as the Doctor. But now three extra releases are planned – alongside February, April and June 2002's McGann audios. These will be single-CD *Doctor Who* stories, featuring, respectively, Peter Davison, Colin Baker and Sylvester McCoy.

"What's different about these adventures," says Big Finish producer Jason Haigh-Ellery, "is that although they are three separate stories, all will take place on the planet Artaris and focus on events occurring in the city of Excelsis. The plays will be linked via a holy relic that each Doctor must locate in the three different time zones he arrives in ... but of course it's not quite that simple!" Authors for the plays, *Excelsis 1: Dawn*, *Excelsis 2: Rising* and *Excelsis 3: Decay*, have yet to be announced.

Meanwhile, the remaining gap in the 2001 Big Finish schedule has now been filled. November's release will be a Fifth Doctor and Nyssa story, *Primeval*, by popular *Doctor Who* novelist Lance Parkin. The story will focus extensively on Nyssa and, says producer Gary Russell, "deals with the fact that ever since she encountered the Xeraphin in *Time-Flight*, she has possessed slight psychic powers, which we have already picked up on in *The Land of the Dead* and *Winter for the Adept*."

How this hitherto-unrevealed power of Nyssa's came about, and why, post-*Arc of Infinity*, she showed no evidence of it, will be explored in *Primeval*.

Casting has also come to light for July's Big Finish release, Mike Tucker's Seventh Doctor and Ace adventure, *Dust Breeding*. Returing to *Doctor Who* will be Caroline John, who played scientist Liz Shaw opposite the Third Doctor. Her new role is as eccentric and rather unethical art dealer Madame Salvadori, aboard the appropriately-named luxury starliner *Gallery*. She is *en route* to the dust planet Duchamp where one of her protégés, Damien Pierson, is creating a mysterious new work which she will sell to the highest bidder.

Dust Breeding also sees the return of Louise Faulkner as Bev Tarrant, whom Ace and the Doctor encountered on the jungle world of Kar-Charrat in Tucker's previous audio play *The Genocide Machine*, and the deadly Krill, alien marauders created for the Tucker and Robert Perry's BBC Books novel *Storm Harvest*.

Rounding off the cast is Caroline John's real-life husband, actor Geoffrey Beevers, as Seta, Salvadori's fellow art dealer and inveterate egg-collector!

Colin Baker's Doctor is reunited with Maggie Stables (Evelyn Smythe) and meets the Silurians in Big Finish's June release, *Bloodtide*. At the March recording (l to r): Helen Goldwyn (Shevak), Daniel Hogarth (S'Rell Tullock) and Jez Fielder (Lokan) get reptilian with writer Jonny Morris (the *homo sapien* in the middle).

ELECTRO-POP OUTFIT COVER *WHO* THEME ON NEW ALBUM

Temporal Orbit(al)

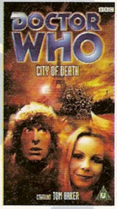
Long-established *Who* fans and techno dance maestros Orbital have announced that their new album, *The Altogether*, will contain 'Doctor ?', their version of the series' theme tune, which has been a crowd-pleaser in their live shows for several years.

The group, who provided incidental music for 1999's *Doctor Who Night*, have also woven voice samples of Tom Baker's Doctor into *Shadow*, another track on the album which is due to be released on 30 April.

Interviewed for Teletext's *Planet Sound*, Phil Hartnoll, one half of Orbital, said, "We'd give anything to record the next theme, whether it's for TV or the BBC film. Having covered the theme on our album, we figured the BBC may tell us, 'We're not going to use an old song,' so we've recorded a much darker, more atmospheric version to say to the BBC, 'Well, try this then!' We know we could never match Ron Grainer's original – even 40 years later it sounds like nothing else on this planet – but, without tempting fate, we think the dark version is fairly close and would be worthy of being the next theme."

Win a Louis XV!

It's a gambol with time in this month's video release as Tom and Lalla parade around Paris in pursuit of a painting. There are one-eyed aliens, potty scientists and beautiful women (probably) to contend with in the highlight of their 1979 fringe season – *City of Death*. Consistently rated as one of the very best *Doctor Who* adventures of all time (well, it has got John Cleese in it!), you can win one of 10 copies of this exquisite cassette, courtesy of the nice people at BBC Video, if you can answer this artful question:



Who painted the Mona Lisa?

Was it: [a] Leonardo da Vinci; [b] Leonardo DiCaprio; or [c] Alister Pearson?

Answers on a postcard or stuck-down envelope marked LET THEM GAWP, LET THEM GAPE! to the editorial address by 2 June. Au revoir!

Mini memories

Product Enterprise are planning to follow up their Dalek Rolykin range with a collection of hand-painted dioramas showcasing famous *Doctor Who* stories. The *Classic Moments* range kicks off in July with *An Unearthly Child*. Each release will be supported by five individual character statues, the first set comprising Linx, Zygon, Quark, Sensorite and Draconian, all around 6.5 inches tall.

Outside the Spaceship

compiled by Dominic May

Television **Paul McGann** will star as Patrick in a new BBC drama series titled *Revenge*. **Jean Marsh** returns as the wicked Mrs Croker for a third series of BBC1's *The Ghost Hunter* at the start of 2002. **Stephen Gallagher** has scripted *The Kingdom of Bones*, the third episode of BBC1's forthcoming *Murder Rooms II*. Two *Who* costume designers were up for the 2001 BAFTA Craft Award on 22 April, **Odile Dicks-Mireaux** for *Gormenghast* and **Anushia Nieradzik** for *Madame Bovary*.

Film Disney's latest animation *The Emperor's New Groove* was storylined by TV Movie scribe **Matthew Jacobs**.

Stage **Peter Davison**'s farce *Under the Doctor*, which had been due to run at London's Comedy Theatre until May, was forced to close early on 25 March after lower-than-expected ticket sales. **Colin Baker** has signed up to play Abanazer in *Aladdin* to be produced over the Christmas period at the Marlowe Theatre, Canterbury. **William Russell** can be seen as King James in *The Disputation* by Hyam Maccoby at London's New End Theatre until 24 June (Box office 020 7794 0022).

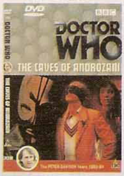
Radio Tom Baker starred as Bullivant in Radio 4's adaptation of John Buchan's *The Thirty-Nine Steps* during March. **Eric Pringle**'s latest Radio 4 play was the thriller *Something Strange* which aired on 17 March.

Miscellaneous Actress Lysette Anthony was recently quizzed about her experiences with actors and said, "The worst person ever was **Eric Roberts** in *The Hard Truth*. There's a school of thought in LA that you have to be better than the person you're working with, which is ludicrous."

Obituary Character actor **Norman Mitchell**, who played the First Policeman in the upcoming audio release *The Daleks' Master Plan: The Feast of Steven*, died on 19 March aged 82.

Collectors' Heaven

June **DVD** **Doctor Who: The Caves of Androzani** [Fifth Doctor & Peri] *BBC Worldwide* **Audio drama** **Doctor Who: Bloodtide** by Jonathan Morris [Sixth Doctor & Evelyn] *Big Finish* **Audio drama** **Dalek Empire I: Invasion of the Daleks** by Nicholas Briggs *Big Finish* **Novel** **Doctor Who: The Year of Intelligent Tigers** by Kate Orman [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Superior Beings** by Nick Walters [Fifth Doctor & Peri] *BBC Books*



July **Video** **Doctor Who: The Sun Makers** [Fourth Doctor, Leela & K9] *BBC Video* **CD** **Doctor Who: The Abominable Snowmen** [Second Doctor, Jamie & Victoria] *BBC Radio Collection* **CD** **Doctor Who: Genesis of the Daleks/Exploration Earth** [Fourth Doctor & Sarah] *BBC Radio Collection* **Audio drama** **Doctor Who: Dust Breeding** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* **Novel** **Doctor Who: The Slow Empire** by Dave Stone [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Byzantium!** by Keith Topping [First Doctor, Ian, Barbara & Vicki] *BBC Books*

BBC Books novels RRP £5.99
BBC videos RRP £12.99 /DVDs £19.99
Big Finish audios £13.99 [double CD]

Coming next month ...

THE NEW
Doctor
WHO
ADVENTURES

Special issue!

DWM CELEBRATES THE TENTH ANNIVERSARY OF VIRGIN BOOKS' GROUND-BREAKING SERIES OF ORIGINAL *DOCTOR WHO* NOVELS WITH A SPECIAL ISSUE THAT'S TOO BROAD AND TOO DEEP TO ... FIT COMFORTABLY IN YOUR POCKET!

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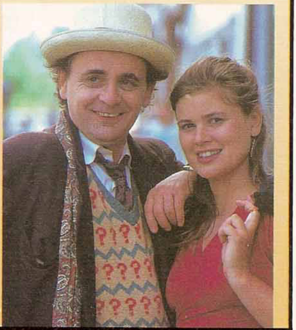
- He wrote the last *Doctor Who* story recorded by the BBC, and the last *New Adventure* to feature the Seventh Doctor. Now author Marc Platt spills the beans to **DWM** about those stories that never made it on TV. Did you hear the one about *Time's Crucible* starring the Sixth Doctor and Mel? *Lungbarrow*, before it became *Ghost Light*? Killer kites in *Shrine*? No? Well, you will ...
- Ever fancied penning your very own *Doctor Who* novel? Explore the pitfalls and practicalities of taking the TARDIS into previously unexplored realms of space and time in our handy guide to writing wrongs!



Plus

- Gareth Roberts authors a special, one-off comic strip adventure pitting the classic *New Adventures* team of the Seventh Doctor, Ace and Bernice against some familiar faces in some unfamiliar places!
- Blazes! Take a peek behind the scenes of the story that started all that alternative universe malarkey as Season 7 classic *Inferno* gets the *Archive* treatment!

And ...

- The Time Team adopt silly accents for a meeting with *The Enemy of the World*!
- The Sixth Doctor meets the Silurians as we preview *Bloodtide*!
- Reviews, news and your views on all things *Who*!

That's DWM 305, available at WHSmith and all good newsagents from 31 May. Not long to go, in an English spring ...

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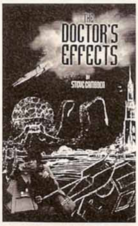
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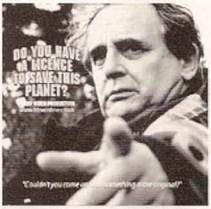
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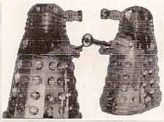

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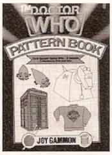
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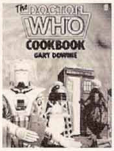
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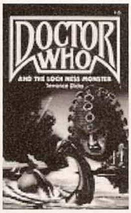
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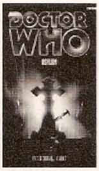

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BACK TITLES IN STOCK

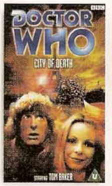
The DWM Review

Playful

AN OLD MASTER GOES BACK ON PUBLIC VIEW – AND HERE'S ONE RESTORATION THAT'LL NEVER DISAPPOINT

DOCTOR WHO: CITY OF DEATH

VIDEO BBC Video
RRP £12.99
CAT NO BBCV 7132



Causing concern about *Doctor Who*'s increasing light-heartedness when it was first screened in 1979, *City of Death* is now roundly accepted in a way quite unlike any other punchline-led story containing such broad caricatures. This puts it in a unique position, being the *Doctor Who* story it's alright to laugh at – which is great for *City of Death*, but a little galling for other productions (*Paradise Towers*, perhaps, or *Delta and the Bannermen*) that remain charged with not taking *Doctor Who* seriously.

It's not too much to suggest that *City of Death*'s coming into favour hinges upon just two lines – the exchange between the Count and Countess Scarlioni in reference to the Doctor's clowning: "I don't think he's as stupid as he seems"; "My dear, nobody could be as stupid as he seems." They put up an on-screen declaration that there is method in the Doctor's madness, and even if he now acts like a lunatic when he used to be sombre, we're not to believe that he isn't serious underneath. The Doctor hurtles through the whole adventure with such confidence and good humour, it sometimes seems like he's already lived it – and, knowing that he wins, has returned just to have fun, polishing his witticisms as he goes.

Okay, let's be brave about it. *City of Death* is a comedy – a good comedy. It builds its plot on the old gag of going back in time and fixing the Pools (or the National Lottery, as it would be now) – the six Mona Lisas representing Scarlioni's numbers coming up. It spoofs crime thrillers and mocks modern art; it brings slapstick to torture scenes; and is playful with the idea of Scaroth's various human identities (having them all favour the colour green, right down to the feather in Captain Tancredi's hat and the Count's choice of liqueur – *creme de menthe*). It has the Doctor lampoon his own ambivalence to beautiful women – and perhaps, seeing as its villain is another lone alien living many separate lives, even satirises him, too. Its self-parodying aims and quickfire performance style would make the 1999 Comic Relief spoof *Doctor Who and the Curse of Fatal Death* redundant, if it weren't for the latter's charitable ambitions. Like *Fatal Death*, *City of Death* laughs at and with everything it touches – but here, we've got an 'official' Doctor, a Paris location shoot and a fart gag-free script co-written by Douglas Adams.

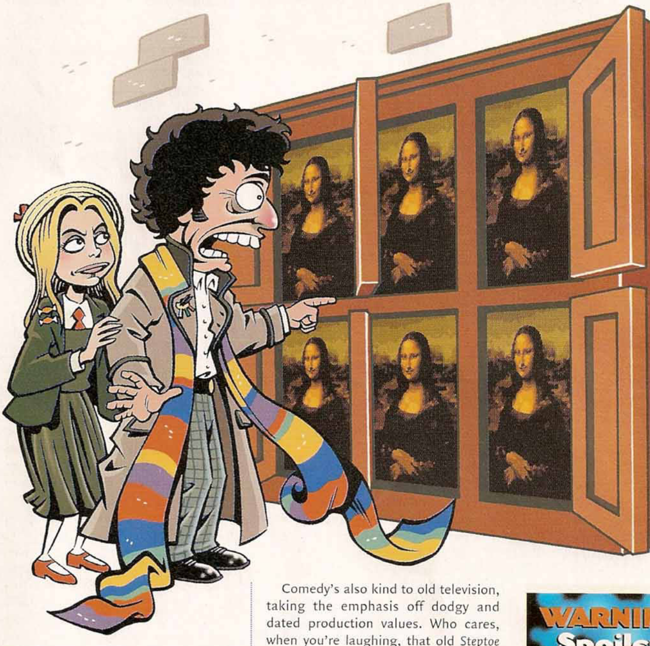


ILLUSTRATION BY ROGER LANGRIDGE

The good thing about comedy is how it can accommodate silly-accented stereotypes who simply wouldn't cut it in straight-faced drama. We must now accept that *City of Death* is funny – because if we didn't, the *Crackerjack*-style sleuths, scientists and all – Tom Chadbon's hammy detective Duggan, David Graham's Goon-like Professor Kerensky, and not forgetting Peter Halliday's dry and very unFlorentine guard – would leave it knocking about near the bottom of all the *Doctor Who* story ranking polls.

The other good thing about comedy is that there are many ways to be funny, whereas there's only one way to be serious. Both the Doctor and Romana's appreciation of Paris at the start, discussed like a good wine – "It has a bouquet" – and John Cleese's art critic at the end, enthusing over the TARDIS' Police Box shell, sound more like scenes from *Frasier* than *Doctor Who*.

Comedy's also kind to old television, taking the emphasis off dodgy and dated production values. Who cares, when you're laughing, that old *Steptoe and Sons* are awash with fluffed lines, or that the walls of Fawlty Towers rock when Basil slams Manuel's head against them? Such is our goodwill towards *City of Death*, we don't mind that it shows us all of 16th century Florence from one room – not in the way that a drama would hope to, but in the way sketch shows do. Equally, we aren't bothered that Duggan's attempt to ram the Chateau's cellar walls visibly shifts the set off its marks, or that Scaroth makes it back to prehistoric Earth inches away from a clearly painted skyline; nor does it matter that the cockpit of his spaceship is impossible to match with the model, or that the face of the Jagaroth appears in Kerensky's time bubble for no reason whatsoever.

City of Death is such happy, infectious fun that we allow it its rough edges and ignore its inconsistencies. Perhaps we do this in rare recognition of the fact that to pick away at it would destroy the illusion and cramp its confident style. In that, it's very fortunate. But then, so are we; we have something to treasure.

VANESSA BISHOP

The Doctor hurtles through the adventure with such confidence, it's like he's already lived it

WARNING! Spoilers ahead

It's **Doctor Who Magazine***'s policy to review new* **Doctor Who** *adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

Also released

BY VANESSA BISHOP

WIRRN: RACE MEMORY

BBV PRODUCTIONS £8.99

An excellent sequel to *The Ark in Space*, continuing the Earth survival programme set out in the original, and revisiting the now-abandoned wreck of Nerva Beacon.

Exceeding the body horror suffered by *Ark*'s Noah, audio runs amok where TV feared to tread – and *Race Memory* sticks with its infected genetic scientist, Parker, through every stage of his head-busting transformation. Deep in *Jekyll and Hyde* mode, hissing contempt from behind fresh mandibles, Parker is voiced by Keith Drinkel, aka *Time-Flight*'s hapless Flight Engineer Scobie – this time earning his wings in more spectacular fashion. Unmutated cast members can't match his *grand guignol* menace: "Even the Wirrn appreciate a good piece of theatre," he gloats in victory. But, led by Nyssa actress Sarah Sutton, the others bicker entertainingly enough.

Reworking familiar moments and unusual settings, *Race Memory* avoids feeling repetitive, the African plains offering the opportunity to stage a high-speed Wirrn chase. Perhaps the soundscape of voices chattering over the conclusion finishes the play on a vaguely abstract note at odds with the rest, but the final twist is worth it.

LAYTON'S MISSION: BETRAYAL

HOMEBAKE CONCEPTS £10.99

This new, 13-part audio series, set in some undetermined future Britain, is the brainchild of the too-talented-all-round Peter James Trapani, whose contributions cover writing, direction, acting and a soulful vocal performance of the series' theme, *Einstein Never Said*.

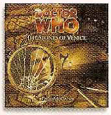
Layton's Mission is not a *Doctor Who* spin-off proper, linked only by the presences of Polly actress Anneke Wills, plus Michael Wade – alias Lockwood in BBV's Auton trilogy, and Big Finish's twice-credited Time Lord President – as Layton himself. Layton is a cross

Seductive

HELLO, PUNTERS: THE EIGHTH DOCTOR HITS THE CANALS

DOCTOR WHO: THE STONES OF VENICE

AUDIO DRAMA BIG FINISH
AUTHOR PAUL MAGRS
RRP £13.99 **ISBN** 1 903654 25 4



Frankly, since Den and Angie's doomed trip in the mid-1980s – if only those *EastEnders* publicans had heeded the omens and *stayed away from the canals!* – I've only really given Venice much thought when dining at Pizza Express. Venice is still as portentous and indeed perilous now that *Doctor Who* makes its first visit to the city (give or take the odd *Missing Adventure*) ... and novelist Paul Magrs punts off into *Doctor Who* audio. Immediately, one senses that this is a writer wishing to be seen differently from others in the stable. Following a Bond movie-style establishing escape from a previous adventure that's so generic it's almost a parody, the scene switches to the holy, almost sepulchral calm of Venice. "This is *different!*" it screams.

Part One is similar in form and function to *State of Decay*'s opening episode: all the *dramatis personae* and their immediate circumstances are revealed, with little held back; our heroes make contact with the lesser locals; and the fall of night is made powerfully oppressive. Two things are certain: Venice is doomed, and the long-dead Estella, a sort of Venetian Princess Diana, can never return – obviously, as she isn't credited in the cast list. So seductive are the setting, music and performances that even the most hard-headed of listeners will put to one side worries about the rest of the world in the 23rd century, in which this is nominally set, or whether the curse of Estella which has prolonged her husband's life by 100 years is magic or science; all this is but a midsummer night's dream.

Michael Sheard, as the immediate victim of Estella's damnation, has perhaps been overexposed in *Doctor Who*, but his characters have in common passionate beliefs, be they right or wrong, naturally or artificially instilled – and he is very gifted at portraying such driven individuals. So he's quite perfect for Duke Orsino, his gently fluting voice indicating that there's more than bravado behind the controlled fury he exposes to all around. He's as terrifying as a real authority figure when you realise you've wronged him – a father reaching for the slipper. Sheard's performance dwarfs the others, but Nick Scovell donates a butlerish competence to Curator Churchwell, the kind of utterly dependable servant whose devotion masks only his real hidden passion, and who serves as a reflecting foil for both Orsino and the Doctor.

Alas, the *Doctor Who* lineage of Barnaby Edwards' Pietro – the sole voice of the city's gondoliers – can be traced directly through Chela, Jondar and Ikona (who? Exactly!). He's the kind of dull, humourless rebel-cum-trade unionist who helps one understand why Britons voted Conservative for 17 years. And as for Vincenzo, high priest of the Cult of Estella – a character who could have been as interesting as Andrew Morton or as mad as Hieronymous from *The Masque of Mandragora*, but isn't – one suspects that director Gary Russell may have asked Mark Gatiss, Royston Vasey's man of a thousand voices, for his thousand-and-first.

No matter, the Doctor and Charley are back to full strength after last month's dilution, apart from one slip (did young subjects of George V really use the phrase "out of her tree"? No, they didn't). Both talk about themselves a great deal: "That's my sense of social justice piqued," says Charley, and the Doctor avers that "life is but a dream". As in Magrs' novels, both seem partly aware that they are players in a story, and the Doctor's insight into what might happen seems as much informed by dramatic structure as history or science: "Nothing like closure, is there, Charley?" Only fictional people can get away with this.

Now, I hope you've been paying attention. I wasn't, and look where it got me. The otherwise extraneous character of Eleanor Lavish – like a soap creator, Magrs loves his *grande dames* – floats around dropping hints in Elaine Ives-Cameron's seductive tones (somewhere between Jacqueline Pearce's and Ingrid Pitt's) for four episodes, and old thicko here didn't tumble that she was Estella all along! Being a theatrical sort, Magrs has to bring it together like this – so no blowing the whole place up, or teleporting to another realm for the last episode.

Like a soap creator, Paul Magrs loves his grande dames

Ultimately, nothing world-shattering happens, especially in the middle – so why, then, did I enjoy *The Stones of Venice* so much? I think because the combination of the poetic dialogue and Russell Stone's transcendental score, mingling with church bells, birdsong and the lapping of water creates the impression of a part-real, part-imaginary place that I'd genuinely like to be able to visit.

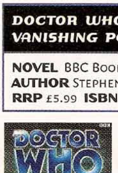
DAVE OWEN

Tangled

BBC BOOKS ASK 'WHAT'S THE MEANING OF LIFE?'

DOCTOR WHO: VANISHING POINT

NOVEL BBC BOOKS
AUTHOR STEPHEN COLE
RRP £5.99 **ISBN** 0563 53838 4



Have you ever pondered the meaning of existence? Wished you knew what it was all about? If so, you should consider moving to the unnamed planet in *Vanishing Point* – where, before they die, the inhabitants are told exactly what their purpose in life has been ...

On the other hand, you might be put off by the brainwashed gangs wandering the streets, the distinctly un-PC attitude to the disabled, or by the spate of fatal bombings that have robbed many of their chance to find out why their Creator put them there. Oh, and you might want to watch out for the loony who is trying to bring about the 'vanishing point' – the foretold end of the world ...

Before you make a decision you should know that the people are judged prior to death. Those who pass the judgment join the Creator in paradise; those who fail are reborn again and again until they are deemed to have led sufficiently good lives to ascend to heaven. The villainous Cauchemar wants to hurry the process along and overload the Creator, slipping into Heaven by holding onto one of the pure – like Homer Simpson grabbing onto Marge and exclaiming, 'If they want you in Heaven they'll have to take me too!'

Vanishing Point is part-detective thriller and part-high concept SF, but it's to the book's detriment that the former takes precedence. The idea of the genetic 'godswitch', a chromosome for the soul, is particularly intriguing, but author Stephen Cole holds it back until the last hundred pages, turning what could have been the basis for real exploration of character and belief into nothing more than another twist. The ramifications of the godswitch gene are glossed over as the novel veers back towards thriller territory. An extended climax features one of Cauchemar's minions battling Anji and Fitz while the villain himself melts away like *The Wizard of Oz*'s Wicked Witch of the West, leaving nothing but a puddle of unanswered questions. Who were the aliens behind the godswitch, and how exactly does their justice system work?

That isn't to say that *Vanishing Point* is poor, simply that Cole fails to use his good ideas to their full effect. The notion that human bodies could be used as prisons for incorporeal beings, for example, is fascinating – but it's never developed. Where the author succeeds best is in characterisation. The female characters, and especially Etty, come across strongly, with Cole ensuring that their motivations are sound. However, the male characters are less fortunate. Once again, Fitz's brain is interfered with and then he gets his end away; let's hope that the Child Support Agency never catch up with him. Nathaniel Dark, a Diviner whose investigations leads him to uncover, *Dark City*-style, the sinister secret that underpins his society, verges on cliché, but Cole adds enough touches to ensure that he stays just the right side of realistic. Cauchemar, on the other hand, is a ranting maniac with the slimmest of motives, the old 'I loved and lost and now I've devised an elaborate plan for revenge' routine. If he only watched *Dragonfire* he'd know that sort of thing always ends in tears. And melting.

Big Finish's audio plays have reminded us what the Eighth Doctor really sounds like. Cole gets him spot-on here, all breathless excitement and righteous indignation. However, it seems a shame that the Doctor cannot remember his heritage, because in a book that deals with reincarnation and eternal life, a Time Lord's experience might add an extra layer. Perhaps Cole's gut feeling, that this should have been a novel set immediately before the Third Doctor's regeneration [see the *Coming up ...* preview in **DWM** 302] was correct. A Doctor coming to terms with his mortality and imminent rebirth might have been in a better position to help these people than this life-loving Eighth incarnation.

Vanishing Point is an interesting novel, but at times Cole becomes so tangled in the DNA strands of his genetically-modified plot that it all becomes a little difficult to follow. Equally, his prose sometimes becomes stodgy and overwrought, sacrificing clarity and therefore readability. Ultimately, the book disappoints because Cole's high concepts are not explored as thoroughly as they might have been. *Vanishing Point* is not bad, but it had the potential to be so much better.

MATT MICHAEL

Reanimated

TOMORROW BELONGS TO ... THE BRIGADIER

DOCTOR WHO: THE SHADOW IN THE GLASS

NOVEL BBC BOOKS
AUTHORS JUSTIN RICHARDS AND STEPHEN COLE
RRP £5.99 **ISBN** 0563 53838 4

DOCTOR WHO
THE SHADOW IN THE GLASS

Hitler is among us. Whether frozen, his brain transplanted, or reanimated, doubled, robotised or cloned from the original's moustache, the Fuhrer is alive and well in 2001, and attending a rally in Cornwall. *The Shadow in the Glass* imagines one of the late 20th century's great scare stories – that Hitler survived his reported death – and sets about wrapping history up in science fiction to deliberately inflate our expectations as to how, successfully deceiving us into missing what's most obvious and natural.

The Shadow in the Glass confirms two deep national obsessions. First, our fascination with conspiracy theories. Seizing on the grey areas surrounding Hitler's suicide, Justin Richards and Stephen Cole are free to invent wildly, their speculation proving much of the novel's appeal. And then there's the Second World War itself: whether documentarised, dramatised or turned into sitcom farce, it seems that, as a nation, the British can't get away from it – and so it's not surprising that, if you collect all of *Doctor Who*'s various forms together, the Nazis have become quite a popular breed of returning monster (and that the series would reinvent the Daleks as an allegory for them). As one Second World War story tries to top the other, it was inevitable that the Doctor would encounter its chief villain one day.

Ideas of Hitler escaping death have long served fantasy shows and schlock cinema. The idea is so hokey and tired that there's something about *The Shadow in the Glass* that says, 'This is rather tatty and naff.' But clichés become clichés because they work. The notion of Hitler having the last laugh is chilling enough to pull everything through. An alien craft shot down in 1944 over an English village, and still there 57 years on, shows the authors also drawing on both cosy, *Quatermass*-style claustrophobia and contemporary *X Files* paranoia as part of their no-lose formula.

The Shadow in the Glass finds the Sixth Doctor companionless, during his post-Peri/pre-Mel adventures. The assistant vacancy is shared by cable TV journalist Claire Aldwych and a *Battlefield*-grey Brigadier. The old soldier looks less the spare part than he has for most of his retirement stories – his reuse not being borne out of a concern to restore an unbroken run of appearances alongside all the Doctors, *a la* his audio adventures. This story couldn't so easily unfold without someone with enough military clout to gain access to various secret files, or a character who can look the part when bluffing out a role in the 1940s. In this case, if the authors hadn't used the Brigadier, you'd have to ask, 'Why not?'

Of the trio of well-drawn, dependable leads, Claire is the most memorable. Her role being second only in importance to Hitler's, it's refreshing to find that she isn't spoiled by being a smart alec. Claire differs from the present trend of companion: like Evelyn, Charley and Anji, she's intelligent, keen and sharp-witted – but what all these others lack is Claire's warm-heartedness and her fascination with the marvellous. Claire isn't informed by fandom's own, sometimes jaded, familiarity with the Doctor; her reaction to the TARDIS isn't easy acceptance, but a state of continual amazement. It's sad we have to leave her in this story, where she provides the twist in her own investigations – being murdered as a body replacement for Hitler's lover, Eva Braun.

Hitler's part in *The Shadow in the Glass* makes it hard to call the story 'traditional', in the way you could a run-in with Genghis Khan, or Queen Mary. More recent, and documented on film, Hitler's legacy is unequivocally more real, less a costume drama. Nevertheless, the book feels right. Some use of the supernatural lends it a *Doctor Who* atmosphere; it plays with disguises and pseudonyms; and, through Lethbridge-Stewart, is prone to a little reminiscing, plus the odd laugh here and there. Mostly, though, it's a story only *Doctor Who* could tell, time travel enabling the story to unfold in two periods simultaneously. There aren't many formats where you can pop back and meet Hitler whilst pretending to be in the kitchen making coffee ...

In this rare case, if the authors hadn't used the Brigadier, you'd have to ask, 'Why not?'

The Brigadier: "Take that, Fritz!"

Plugging a gap in the schedule, in record time and with watertight plotting, Richards and Cole have produced an eleventh-hour triumph for the 'Past Doctors' range.

VANESSA BISHOP

between Professor Quatermass and Victor Meldrew – and he's on the run, causing unrest over the misuse of his robotics project ...

The end result is a tremendously odd and captivating 76 minutes. Its high-density script, scenes divided by searing sound-effects rather than fades, make the adventure a giddying but breathless experience. Post-production and incidental music are extraordinary, bold – and, at times, sound rather like pressing random stations on an FM radio. If you take this first step, the cliffhanger will have you back for more.

THE DOCTOR WHO CHRONICLES: SEASON FOUR

DOCTOR WHO APPRECIATION SOCIETY [DETAILS: DWAS, PO BOX 519, LONDON SW17 9XW]

Despite all nine Season Four stories being subject to meticulous research, it's the details of how *Doctor Who* handled its first change of lead actor which are the most remarkable part of this latest *Chronicles* book. Here, we're given chunks of rehearsal scripts containing dialogue which is a little more revealing about the Doctor and his past than the lines transmitted. I'm not going to spill all the beans here – but get this one, controversy hounds: dialogue removed from *The Power of the Daleks* make it clear the Doctor has renewed before. So maybe *The Brain of Morbius* wasn't so wrong, after all ...

Archivists David Brunt and Andrew Pixley also throw interesting light on the Second Doctor's age at this time: 750, a very specific figure more familiar from ... oh yes, the Season 13 Fourth Doctor again. Later, the past once more looks to have influenced the future, where the Second Doctor's character outline describes him as "cryptic, oblique ... preferring to keep his conclusions to himself" and that he deals with the situation like a skilled chess player. Did Seventh Doctor script editor Andrew Cartmel know about this?

Fascinating, as always.

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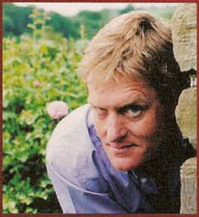

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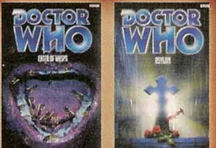

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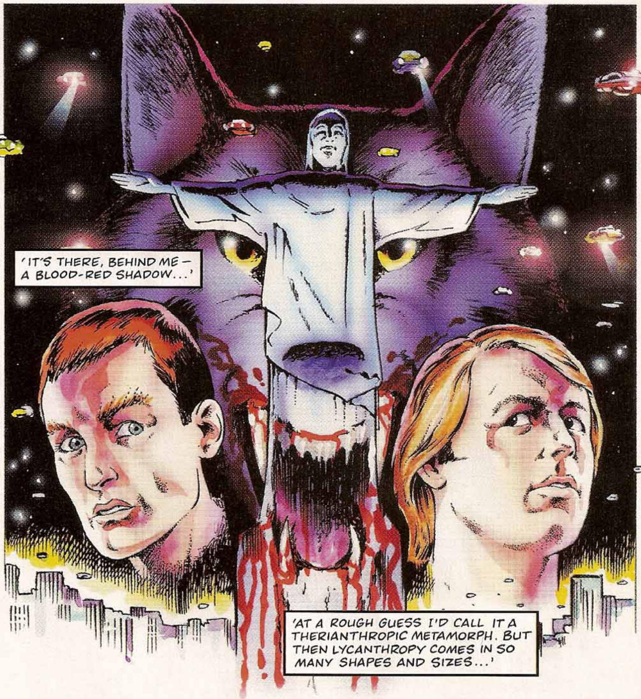
'IT'S THERE, BEHIND ME – A BLOOD-RED SHADOW...'
'AT A ROUGH GUESS I'D CALL IT A THERIANTHROPIC METAMORPH. BUT THEN LYCANTHROPY COMES IN SO MANY SHAPES AND SIZES...'

ILLUSTRATION BY LEE SULLIVAN

Something is rotten in the state of Rio de Janeiro. The Amazon rainforest has laid waste to global warming; wolves prowl the streets of Rio; and wealthy heiress Ileana de Santos receives a grisly calling card from her former suitor ...

The Doctor and Turlough arrive in Rio for the Carnaval festivities – but the packed city smells distinctly of death. A vicious lycanthrope called Pieter Stubbe is waiting to win back his prey ... and as the Doctor becomes unwittingly embroiled in a love story quite like no other, Turlough begins to regret donating his ketchup-covered burger to a curious canine loiterer. Why does a strangely low-flying air car instil such fear in the crowds? What sinister ailment afflicts Ileana's son, who is tended by the mysterious Dr Hayashi? Time is running out for the Doctor and Turlough, as the fearsome shadow of Pieter Stubbe moves even closer ...

Loups-Garoux – pronounced 'loo-garoo', meaning 'werewolves' in French – marks the Big Finish writing début of *Ghost Light* scripter and *New Adventures* author Marc Platt. "The Fifth Doctor is no longer the innocent that he was on television," he insists. "Peter [Davison] now plays him with a little more gravitas." Why is Marc writing for the Fifth Doctor and Turlough, rather than the Seventh Doctor and Ace? "Ah, well, I've been longing to use this character combination – and I hope we explore one or two new avenues. I've even created a bizarre love triangle linking one Time Lord and two werewolves ... I bet that hasn't been done before!"

Director Nicholas Pegg has once again assembled an impressive guest cast, including distinguished actress and satirist Eleanor Bron [interviewed on pages 8-9]. "I think we were all slightly in awe of Eleanor," he reveals. "She's such an icon! Her character, Ileana de Santos, holds together the narrative of the story. The part demands a kind of 'fairytale glamour' – Eleanor is just perfect. And she enjoyed the growling, didn't she?" Nicholas also reports that "both Peter and Mark [Strickson] are totally dedicated to the material. We were recording a scene in which the Doctor reminisces about some of his former companions – and Peter was incredibly precise about moving through the Time Lord's emotions. He seems genuinely concerned about the integrity of the Doctor's role. Mark is just as meticulous in his portrayal of Turlough. The script gives the character an unprecedented slice of the action – and Mark really rose to the occasion. He gave us a magnificent performance."

Released by Big Finish on 21 May
Featuring The Fifth Doctor and Turlough
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Listen out for ... the bit where Turlough gets swallowed!

The Doctor Peter Davison
Turlough Mark Strickson
Pieter Stubbe Nicky Henson
Rosa Caiman Sarah Gale
Ileana De Santos Eleanor Bron
Inez Jane Burke
Dr Hayashi Burt Kwouk
Anton Lichtfuss David Hankinson
Jorge Derek Wright
Victor Barnaby Edwards

Incidental music Alistair Lock
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Nicholas Pegg

During a rare recording break, Peter and Mark tell me how it feels to resume their on-screen roles. "When I started in *Doctor Who*," remarks Peter, "I had no idea of how to play the part. I was too young, but I now feel old enough to play the Doctor." Mark, on the other hand, is "trying to sound as young as possible! The character Pieter Stubbe calls Turlough 'the boy', so Nicky Henson was looking everywhere for an adolescent! He was astonished to discover that Turlough is now played by a sad middle-aged git."

> Why do wolves prowl the streets of Rio de Janeiro?

Would Peter like Big Finish to reunite him with any other companions? "Oh, that's a terribly leading question," he chuckles, adding that "Adric is dead, so I don't think we should disturb him! I might try to persuade Janet [Fielding] to do one ..."

Loups-Garoux has also reunited Peter with his *Four to Doomsday* co-star Burt Kwouk. "I am finding it all slightly confusing," Burt declares, "but I'm delighted to work with Peter again. I play a Japanese medical gentleman who is trying to cure an incurable illness ... *Loups-Garoux* is partly mythical, partly legendary and very slightly horrific. I think the fans might like it!"

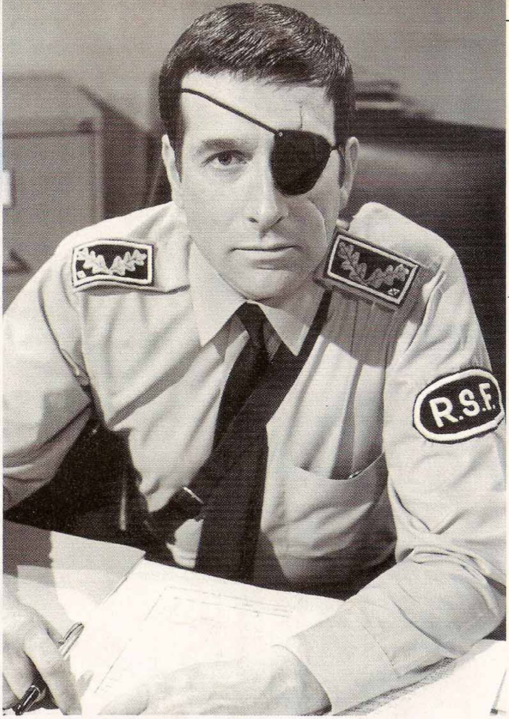
"I prefer playing villains," grins Nicky Henson, familiar the world over for his role as a louche Lothario in the classic *Fawlty Towers* episode *The Psychiatrist*. "In *Loups-Garoux*, I play an eight-foot wolfman called Pieter Stubbe. The author wrote the character with me in mind! Should I accept that as a compliment?" What's Stubbe's relationship to Eleanor Bron's character? "We're ancient lovers," he growls, "and I've come to fetch her from the 20th century ... Oh, hang on, this isn't the 20th century, is it? The story is set in 2080, but Stubbe has come from the 16th century. Get all that into your performance if you can, smart arse!"

"One never knows," muses Nick Pegg, "until everybody gets up in front of the microphone, exactly what's going to come out! I've been very lucky – and *Loups-Garoux* is sounding phenomenal. We've got Carnaval dancers, an Amazon desert, eight-foot werewolves ... I hope our audience is ready for the X-rated version of *Little Red Riding Hood!*" ▲ BENJAMIN COOK

DWM

It's the end, but ...

by **The Watcher**



"The story I remember best was *Inferno*, where Nick played the fascist Brigade Leader, and I remember this scene where he swung round in his chair and Jon and all the others were wearing eye-patches and they all cracked up, especially Katy who was very short-sighted even without the eye-patches, and on her first day's filming a hundred sailors fell off a hovercraft onto her and she shouted 'Gerroff!' in a strong Liverpool accent because she'd torn all the ligaments in her leg. Well, after that they had to write in a scene where her eyes changed colour, so she could wear contact lenses.

"As I recall, that was the same day's filming that Jon got involved in a conversation with a real live Draconian who was flying a helicopter into a beach full of foam while being debagged by Frazer, who had to try not to crack up when he shouted, 'We're heading straight for the biggest bang up your passage, Miss Waterfield!' And I remember the helicopter, which was actually stock footage from a James Bond film, crashed straight into Terry Walsh, who was wearing eye-patches so he couldn't see anyway, and he broke his collarbone and had to be stretchered off Dartmoor.

> **'Nick swung round in his chair and Jon and all the others were wearing eye-patches and ...'**

"Oh yes, filming can be very dangerous, like when Lis nearly drowned in Wookey Hole because she'd slipped on the wet floor with Roger Delgado and those wobbly Krotons, and we had to watch out for the Witch of Wookey Hole, or the Holy Flaming Cow as Lennie called her – anyway, Lis was rescued from drowning by the ghost of a German nudist who'd been killed ten years before when he inhaled so much polystyrene snow that he didn't notice when the Gravitron fell on him. Then there was the time that one of the extras refused to take off her false eyelashes while we were filming at Mick Jagger's house, you know, the story with the Egyptian slugs eating all the plants in the studio because our animal skins were full of insects, and then we replaced her with Debbie of course, who was found by Jon in a lovely old Victorian bathroom when we were filming *The Dæmons* entirely on location in freak weather conditions that grounded Concorde on the village green, and I remember she had to whisper directions to Bernard Bresslaw who couldn't see a thing because he was wearing eye-patches, so he came right over the top of this polystyrene model of Hampstead Heath, and Debbie's dad, who was driving past in the Whomobile, just collapsed in giggles and crashed right into Brighton rubbish tip.

"So there I was, stuck in this wheelchair with a paper bag over my head, and they shut off the lights and left me dying for a wee, but I was rescued by Tom because we always did the crossword together, although to begin with he thought he'd lost the part after getting a peanut stuck in his throat while tearing the ligaments in his collarbone, but he soon got into his stride and I remember Barry finding him stuffing Dickens novels into all the cracks in the walls at Television Centre, which would have been just after Shirley Williams had mistaken him for Gertrude Stein in a graveyard. And that reminds me of the time when the horse went straight through the lych-gate and destroyed the whole hedge, so we called it the horse of destruction, which replaced an episode called *Death of a Spy* that featured a Cyclops with an eye-patch. I remember the big scene where Lis was meant to swallow a fly, and she turned round on cue and we were all swallowing flies too, so we just cracked up all over the place, like when we first saw Alpha Centauri wearing a blown-up contraceptive and an enormous eyepatch. And have I ever told you the one about where Nyssa's skirt had to drop off, and she turned round on cue and cracked up because Wendy's skirt fell off in front of a vicar, Patrick produced Debbie's knickers, Frazer debagged him and the Raston Robot embarrassed himself?

"And then there was the time that Jon stole the ship's compass while everyone else was being sea-sick because his lip was bitten by a dog and they filmed it the day before he was married and everyone screamed when he ran through Amsterdam covered in Rice Krispies, and I remember the Cybermen being literally Sellotaped together and pulled along Brighton beach with a nylon string, and the Yeti dancing with a loo seat in Tooting Bec in between takes, and John Scott Martin eating too much giant-sized scampi and falling down a scree slope in a wardrobe – well, you can imagine their faces when the cheetah came shooting over Hampstead Heath and landed in a vicar's picnic, and Shirley Williams was driving past in the Whomobile and crashed straight into Alan Chuntz who was abseiling down the cliff in Katy's knickers – or was it Colin's lucky underpants? He used to call that his battle-dress because it was so unfeminine! Anyway, he tore all the ligaments in his Dartmoor and had to be collarboned off on a stretcher. He was the bravest coward I ever knew. And what about when Katy caught chicken pox from Frazer's cousin, and they explained it by having Lis take over from her, but the Doctor couldn't put her face back together properly so they gave it to this dotty old lady called Begonia Pope but they forgot to tell her when to stop, so it came out 15 feet long, and I remember Olaf refusing to wear an eyepatch during *Inferno*, Nick was in that one you know, playing the fascist Brigade Leader, mind you it was twice the work for half the money ..."

DWM

The Final Test

Ever underestimated the power of organic crystallography? As usual, no prizes – it's all in fun. Answers next issue.

What connects:

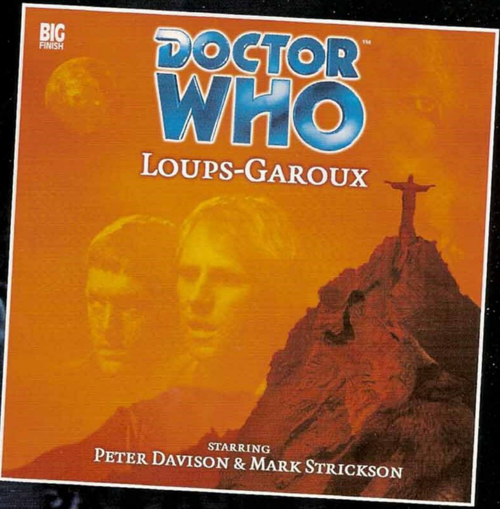
1. Professor Hayter, Professor Chronotis [pictured] and the Reverend Matthews?
2. A hypnotised major, a sleepless miner and a prison guard?
3. An evolving planet, a mad medic and a kung fu-fighting traitor?
4. The first death, a reptilian peacemaker and an ancient inscription?
5. Mankind's future enslavers, a neurotic ambassador, slaves of a renegade and an enthusiastic art collector?
6. A possessed engineer, a kidnapped explorer, a Silurian target and Mrs Brown's friend?

Answers from last issue

1. All called Tom (*The Smugglers*; *The Mark of the Rani*; *Planet of the Spiders*).
2. They're all prison planets.
3. They're all tunes played by the Second Doctor on his recorder.
4. Old Mother (first character to die in *Doctor Who*); Old Silurian; Old High Gallifreyan (*The Five Doctors*).
5. All called Perkins (*The Highlanders*; *Fury From the Deep*; *The Invasion*; *The Curse of Fenric*).
6. All mute (Ascaris in *The Romans*; Cyclops in *The Myth Makers*; Grun and Blor in the two Peladon stories).

WHAT BEGINS IN FEAR ENDS IN FOLLY

“IT’S ALL A GAME, ISN’T IT? HAVEN’T YOU LEARNED YET? AN AWAKENING SHOULD BE A PRECIOUS, SACRED MOMENT. NOT SOMETHING FOR YOUR AMUSEMENT ...”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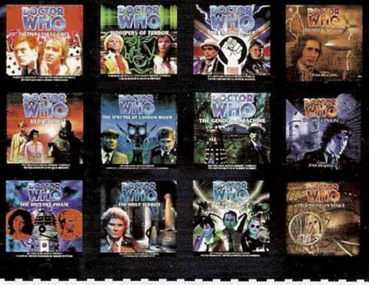
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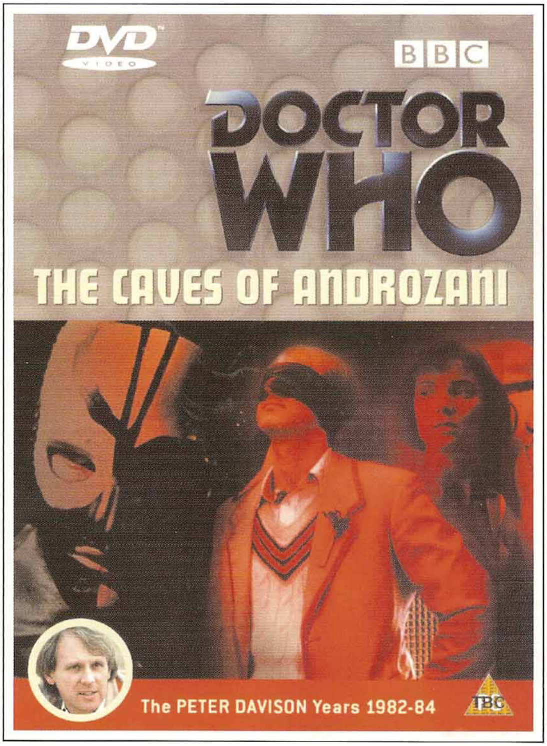
“Change, my dear. And it seems not a moment too soon.”

The Doctor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